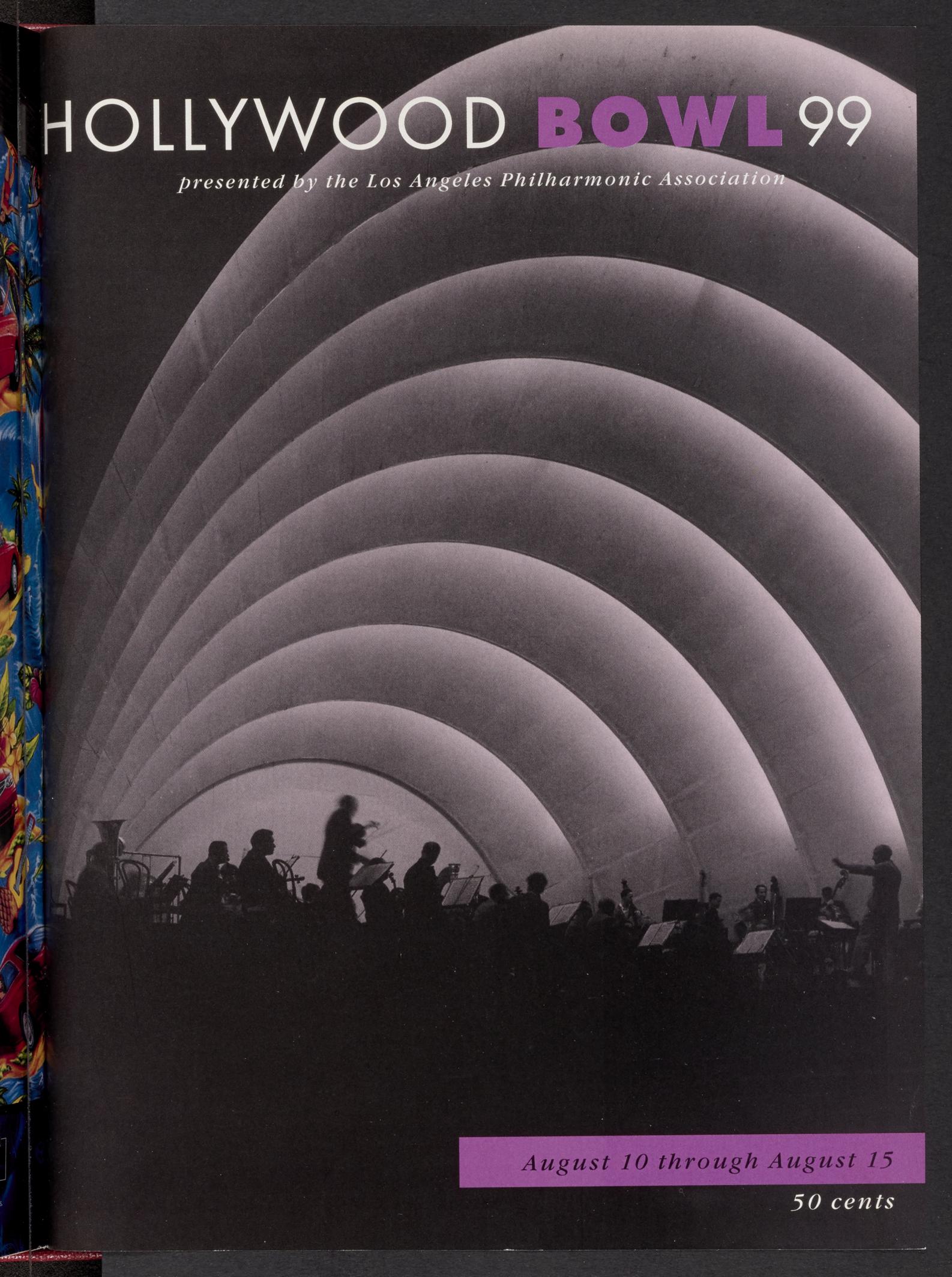


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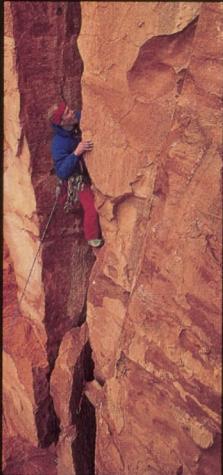
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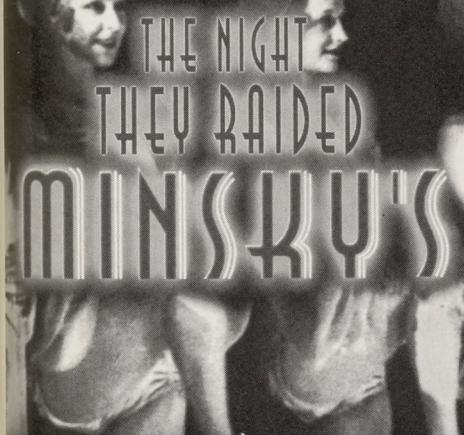
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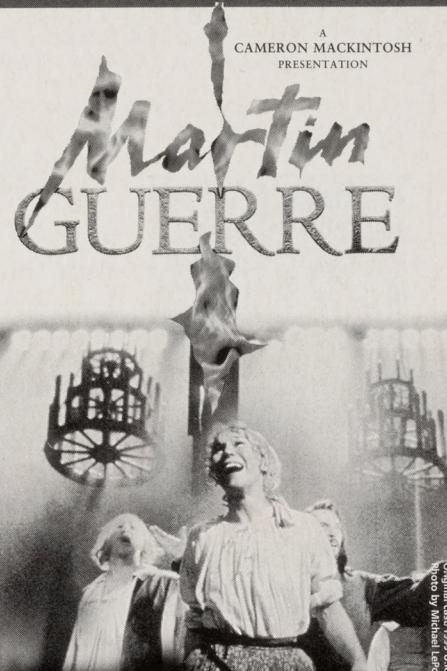
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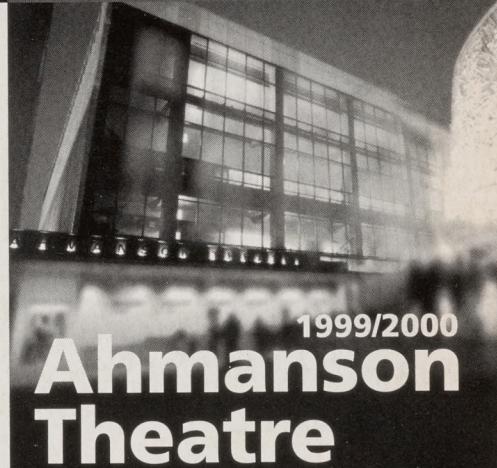
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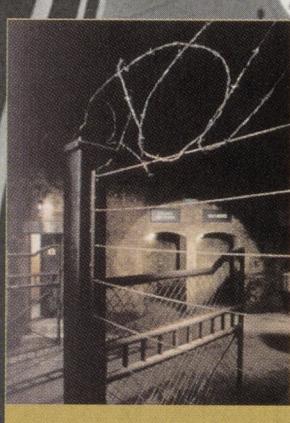
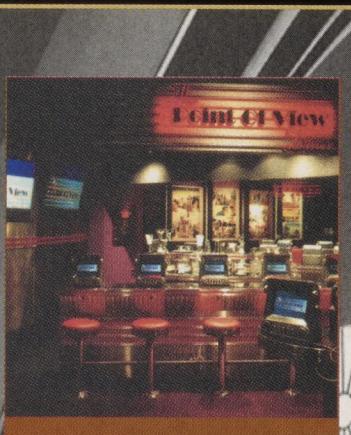
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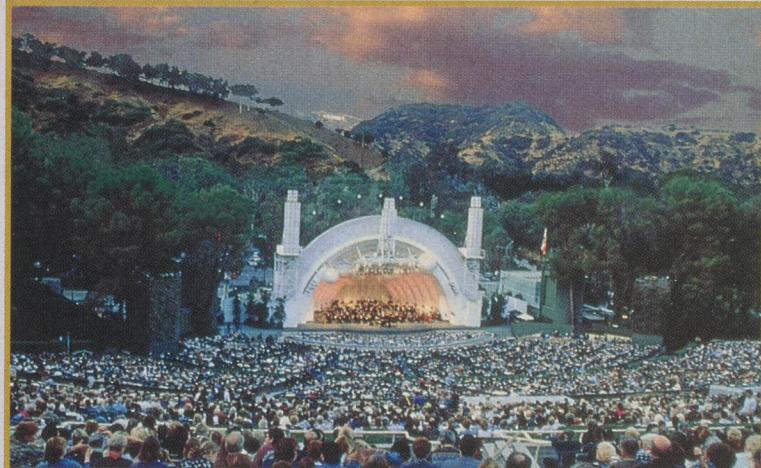
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Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on **"Music 'Til Midnight,"** hosted by Jim Svejda, every Monday evening through September 6.
- **"Café LA," hosted by Tom Schnabel,** will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2-5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. September 12.
- **California Federal Bank's LA Philharmonic Preview Hour,** Sundays at 4 p.m., on 105.1 KKGO, official radio station of the Los Angeles Philharmonic Association, will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.
- **Chuck Niles previews Lexus Jazz at the Bowl.** KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3-7 p.m., with host Chuck Niles.



Welcome to the Summer Festival 1999!

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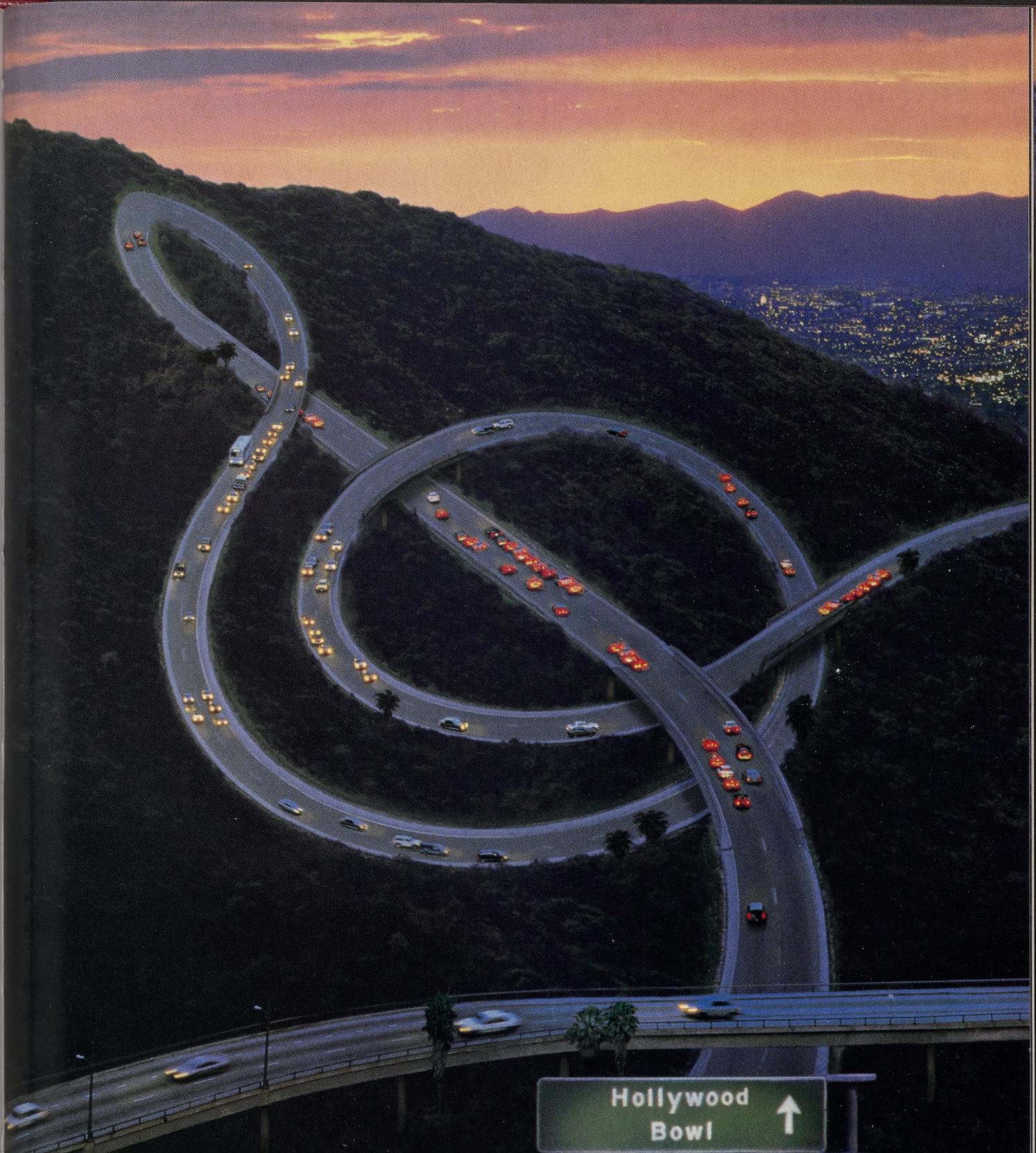
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Dept. PLX1

Getting to Know You:

The Hollywood Bowl Orchestra

by Libby Slate

When he's not white-water rafting and concertizing at expedition campsites with the Armadillo String Quartet, Hollywood Bowl Orchestra Associate Principal Cellist Armen Ksajikian can be found on a studio scoring stage, having played on more than 800 film soundtracks. In 1994 he had the unique experience of recording the score for his own "death" scene: having been discovered by a casting agent while performing at the Bowl, he appeared as a terrorist chauffeur in the Arnold Schwarzenegger film *True Lies*.

"I had to go to a terrorist training center and learn to shoot Uzis, AK-47s and Mac II machine guns," he recalls. "During filming [director] James Cameron (whose film scores Ksajikian had previously recorded) would say, 'You're having an identity crisis — it's not a bow you're holding!'"

Talk to any of the other members of the Hollywood Bowl Orchestra, and you'll uncover similar fascinating facts about their careers away from the Bowl stage. The men and women who have entertained 2.6 million Bowl-goers since the orchestra's first season in 1991 constitute a playing ensemble that is literally one of a kind: an orchestra made up of Los Angeles' foremost studio musicians. This month, they will perform two Bowl programs which, like their day jobs, combine music with film: the fourth "Bugs Bunny on Broadway" conducted by George Daugherty (August 8), and the annual "Night at the Movies," saluting Universal Studios this year, conducted by the Hollywood Bowl Orchestra's Principal Conductor John Mauceri (August 27-28).

But there's far more to the orchestra's members than movie music. Almost all are classically trained; many are members of local symphonies and also give solo performances. Many also play in the orchestra pits of Broadway musicals in theaters throughout Southern California and perform with famed singers and instrumentalists locally and on tour.



Steve Kujala, Principal
Piccolo Player Pam Gates, HBO Violinist



Jim Self, Principal Tuba



John Mauceri, Principal Conductor

"These musicians are completely willing to give every kind of music its full attention," Mauceri says. "They are as comfortable playing [the animated television show] *Animaniacs* as they are a Haydn string quartet. They directly contradict the attitude that only one kind of music is constituted as 'serious.' We've tried to create and explore all kinds of music. There's no condescension at all."

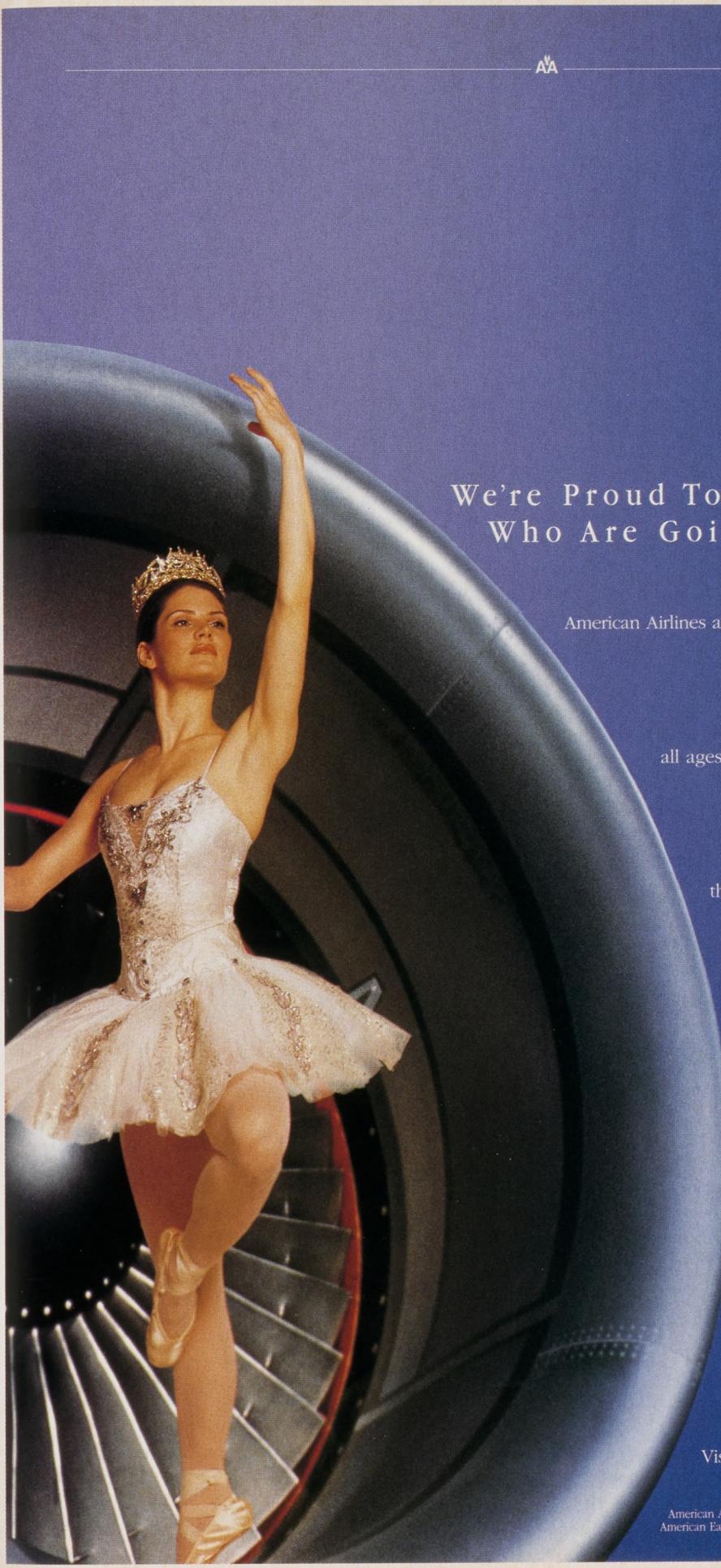
Indeed, when the Bowl Orchestra's concertmaster Bruce Dukov is asked to name some of the recent highlights of his studio career, which encompasses more than 820 film and television soundtracks, one that he calls "a great experience" is *A Bug's Life*. "The music was fantastic, and the animation was so extraordinary to watch," he says. Other favorites include *Analyze This* and *Wrongfully Accused*, for both of which he played violin solos, as well as *Instinct*, *Meet Joe Black* and the remake of *Psycho*.

A Juilliard graduate, Dukov moved from his native New York to London in 1974 to cultivate a solo career, performing throughout Europe and the Middle East as well as on television and radio; while there, he received a U.S. Fulbright study grant. He settled in Los Angeles in 1985, concentrating on studio work, and has also recorded with such singers as Barbra Streisand, Celine Dion, Reba McEntire and Clint Black. Last year, to his surprise, he was featured on television while playing for the Academy Awards. "I had two shots, on the full screen!"

Playing for the Oscars is exhausting, according to Pam Gates, one of the orchestra's second violinists. "It's the hardest marathon you've ever encountered in your life, four hours of non-stop playing, without a break," she says. "But there's no getting around seeing how spectacular it is, seeing the stars arrive — and you're a part of it."

Gates, who played one Grammy Awards show with a neon-lit violin, performs more for television than film, including commercial jingles and a regular stint on the series *J.A.G.*, and has played extensively in symphony orchestras. One

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Associate Principal Cellist Armen Ksajikian and friends.



Jay Rosen, Associate Principal Violin

unquestionable career highlight was playing for the opening and closing ceremonies of the 1984 Summer Olympics. And another was performing last October at Carnegie Hall, at a concert which she helped organize — based on her HBO experience — devoted to the film music of Jerry Goldsmith.

Goldsmith is a clear favorite among HBO members, as is John Williams. It was providing the mothership "voice" in Williams' *Close Encounters of the Third Kind* score which helped put HBO principal tuba player Jim Self on the recording studio map; he has since played solos for Williams' *Jurassic Park* and for such films as *Sleepless in Seattle*, *Home Alone* and *Hook*, among 900-plus credits. He is also principal tuba with the Pasadena and Pacific Symphonies, and has recorded with Streisand, Bette Midler, Mel Tormé and Frank Sinatra. Self — who holds a doctorate in music from USC, where he now teaches — has released several jazz and classical CDs and has composed and arranged solo and ensemble music; his web site, www.bassethoundmusic.com, features professional information and photos of the family pets.

"Very few people can play jazz and classical," Self says. "Almost nobody plays jazz on the tuba. That's why I do it — it gives me a niche. What I do is different — it's not 'oompah.'"

And not too many musicians play rock and roll on the violin — but HBO associate principal first violinist Jay Rosen does. In the 1970s and '80s he recorded and/or performed live with about 700 rock and pop acts, including the Rolling Stones, Jefferson Airplane, The Doors, Neil Diamond and Judy Collins; he also developed an electronic violin system. From 1978 to 1992 he was concertmaster for more than 75 local productions of Broadway shows, including the original four-year run of *Phantom of the Opera*, and now primarily does studio work.

One performance of his solo in the

opening of *Phantom*'s second act was particularly memorable. "This couple was seriously going at it in the front row, and by intermission they were out of control," Rosen relates. "Their feet were kicking into the orchestra pit. I had to play with a straight face — I concentrated more than I ever had in my life!"

Another theater musician is the orchestra's drummer, Brian Miller, who doubles as a contractor. For the past four years, he has been music supervisor for the west coast Nederlander Organization, hiring musicians at the Pantages and Wilshire theaters, and contracts for other venues as well. This year, he is also the Bowl Orchestra's personnel manager, hiring extra musicians and taking care of payroll matters. He also often contracts himself for studio work.

Currently Joel Grey's drummer, Miller recently went from the Redondo Beach pit of *A Chorus Line* to a red-eye flight to Toronto, where Grey was performing, then flew back the next day. Last year, his work with Grey included a trip to New Zealand and two days aboard the *QE II*. "Every new musical experience becomes a part of me," says the former Disneyland staff musician. "They make me a better musician, a better player."

Like Self, Steve Kujala, the orchestra's principal piccolo player, who also plays flute and saxophone, has created a musical niche for himself: he is the only flutist who can perform a sliding-and-bending technique he calls "the fretless flute" (he is now writing a book about the technique), featured in *The Prince of Tides*, *Phenomenon* and *The Horse Whisperer*, among his thousands of soundtrack and other credits.

In his early days, Kujala toured the United States and Europe with the jazz-fusion group Auracle, which he formed while a student at the Eastman School of Music, and later performed a world tour with jazz pianist Chick Corea. He has released five solo recordings and is working on his sixth; one record, *Tutti Flutti*,

featured his "flute orchestra" of 126 tracks.

For Kujala, there is nothing like a live performance. "We have this gift, and our egos have a need to share it with people," he says, speaking perhaps for his colleagues in the orchestra as well. "The greatest thing about playing live is connecting with a live audience." □

Libby Slate is a freelance journalist living in Los Angeles. She is a frequent contributor to Performing Arts and Hollywood Bowl magazines.

Upcoming Hollywood Bowl Orchestra Concerts

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John Mauceri, conductor

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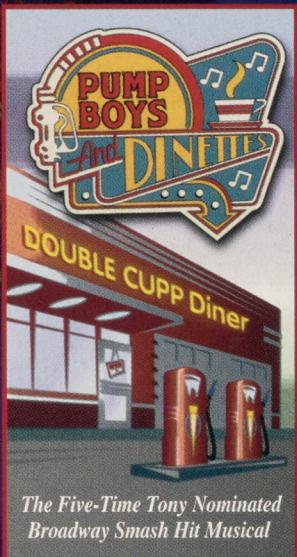
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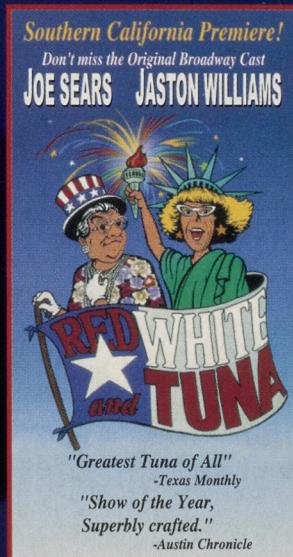
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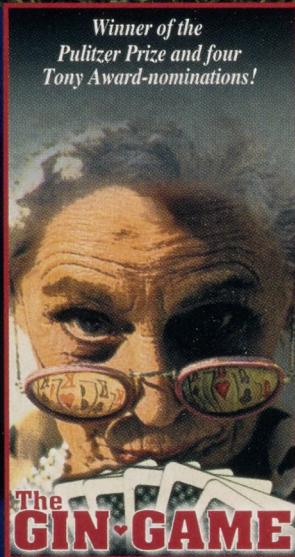


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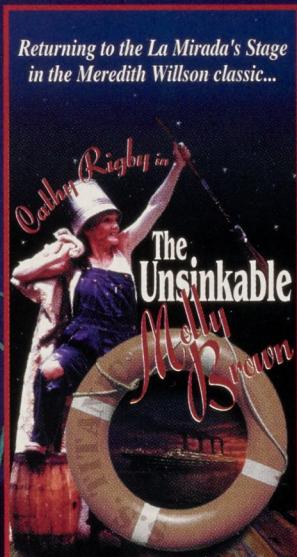
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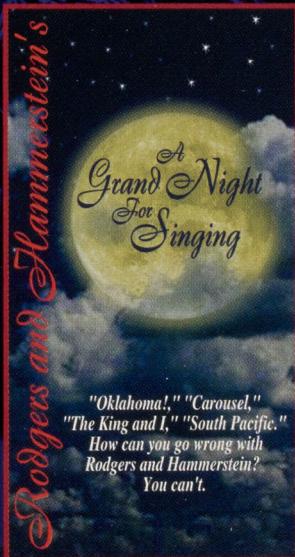
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The Philharmonic's Power Trio

Young Conductors Celebrate the Beginning of Their Second Year with the Los Angeles Philharmonic in Three Programs Beginning August 17

by John Mangum

YOSHINO

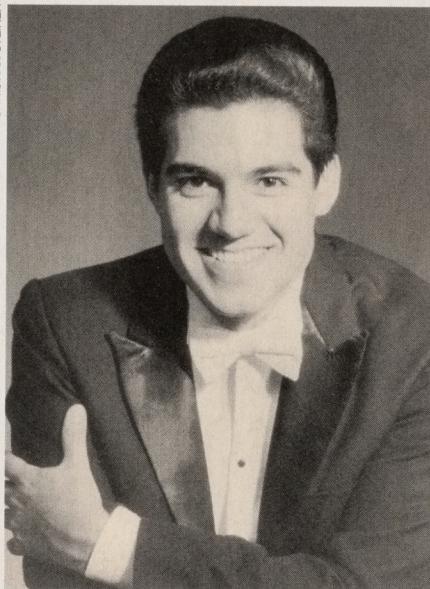


Kristjan Järvi



Andrew Robinson

CHRISTIAN STEINER



Miguel Harth-Bedoya

Every kid dreams of growing up to be a sports hero, a movie star, a fireman, or whatever their parents were. Few, if any, would declare their intention to become a conductor. A rock star, maybe, but not a conductor.

Miguel Harth-Bedoya wasn't your average kid, though. As a teen-ager living in Lima, Peru, he fell under the spell of the baton and has devoted himself to classical music ever since.

"I knew I wanted to be a conductor because of opera," Harth-Bedoya remembers. "I had heard the music and worked on the backstage crew in Lima, and then I also worked as a prompter and things like that. I found opera alluring because of the vocal music, the language, the acting."

Now Harth-Bedoya is the Los Angeles Philharmonic's Associate Conductor. He joins Assistant Conductors Kristjan Järvi and Andrew Robinson in celebrating their one-year anniversary with the orchestra this summer in a week of concerts beginning August 17. They all started their tenure here at the beginning of the 1998 Hollywood Bowl season, with Järvi and Robinson assisting on the 1998 Summer Festival's Philharmonic concerts and Harth-Bedoya conducting a program of classical favorites at the Bowl in June.

Harth-Bedoya actually didn't begin seriously studying classical music until he was 19. For Järvi and Robinson, though, a career on the podium, or at least in classical music, seemed like a foregone conclusion. Robinson, who grew up in Sydney, Australia, comes from a musical household, his grandfather having studied with the Hungarian composers Zoltán Kodály and Béla Bartók and his cousin playing

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AND
MICHAEL SHEEN
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cello with the Sydney Symphony. "I barely ever heard popular music at all until I was much older than most kids," Robinson recalls, "so classical music was a natural direction to move in."

Like Robinson, Järvi, who was born in Estonia, grew up in a musical family, one that is a veritable conducting dynasty. His father Neeme has a long and established career and is one of classical music's most recorded conductors; his brother Paavo leads several orchestras, especially in Scandinavia; and his uncle was the family's first conductor, directing lighter fare — like the operettas of Johann Strauss, Jr. — at the Estonian Opera Theater.

"In my family, we were all brought up with music," Järvi says. "We were always going to concerts or listening to recordings or playing music. Music surrounded us; it was part of everyday life. As far as conducting, we were subconsciously learning what conducting was all about from my father. We got all kinds of hints and observations from going to rehearsals. He didn't know where to leave the kids, so he took us to rehearsals."

Rehearsals are something that the Philharmonic's three assistants know all about. They play an integral role in the orchestra's rehearsals, learning the repertoire and working alongside Music Director Esa-Pekka Salonen.

"I view it as an understudy's job, being ready to stand in whenever and wherever necessary, whether the regular conductor is unwell or if they want to listen from the hall while someone else conducts," Robinson explains. "Anything I'm asked to do, I have to be ready for. I'm also present at every rehearsal and concert, listening and, where appropriate, giving comments to the conductor about balances and so on. It's also a great opportunity for me as a young conductor to learn a huge bulk of repertoire that I wouldn't otherwise, particularly as the range of music played by the Philharmonic is so diverse."

The same could be said of the range of music offered by the three maestros on their August programs. Robinson's concert, "Italian Romance" (August 17), opens with Rossini's Overture from his comic opera *The Barber of Seville*, a perennial favorite, followed by a healthy dose of highlights from Verdi and Puccini operas sung by soprano Alessandra Marc and tenor Fernando de la Mora. The concert closes with Respighi's splashy showpiece *The Pines of Rome*.

"The program was suggested by the management," Robinson says. "As it

happens, they've chosen music I love anyway, so that isn't much of a problem! Alessandra Marc sang Sieglinde in Sydney a couple of years ago, and she was outstanding then — voices like hers are very rare these days. Fernando de la Mora I haven't heard in the flesh, but I'm very excited to be working with such fine artists."

Kristjan Järvi takes up the reins for "Bravo! Brava! Brahms!" (August 19), joined by renowned violinist Ida Haendel. She will perform Brahms' epic Violin Concerto on a program that opens with Smetana's rambunctious Overture from his opera *The Bartered Bride* and closes with Mendelssohn's "Italian" Symphony.

"We built the program around the Brahms," Järvi explains. "The Smetana is one of those great overtures that everybody knows but nobody really plays. Then there's the Mendelssohn, very popular for a summer concert. It follows the violin concerto, which is basically a symphony for violin and orchestra, so you end on a summery, happy note."

The Philharmonic makes one of three weekend appearances this summer for Harth-Bedoya's "Latin Spectacular" (August 20 and 21). His program features several favorites, Marquez' *Danzon No. 2*, popular tunes like "Granada" and "Besame Mucho" performed by Fernando de la Mora, and Abreu's "Tico-Tico" accompanied by a colorful fireworks display.

"It's all Latin American repertoire," Harth-Bedoya explains. "We have Horacio Romo playing Astor Piazzolla's *bandoneón* concerto, and Fernando de la Mora will be singing Latin songs. It will be a lot of works that are more familiar to people's ears just by their tunes or from their names rather than from their composers. It's something that will get people excited and feeling comfortable."

When they're not at the Bowl or the Music Center, the three conductors have several engagements around the world. Harth-Bedoya is the Music Director of the Eugene Symphony in Oregon and has just become the Philharmonic's Associate Conductor, a position that will stretch his tenure here to four years. He also has a recording to his credit, made live in Italy in 1994 for the Bongiovanni label.

"It was the first performance of an eighteenth-century opera by Vincente Martin y Soler — the Spanish composer — *Il tutore burlato*," Harth-Bedoya says. "It's the kind of piece that was discovered in the archives."

Järvi is also busy with appearances in

New York, where his Absolute Ensemble performed at Alice Tully Hall on July 16, and in Europe, especially Scandinavia. Robinson, a native of Sydney, works as a freelance conductor in Australia and continues to study in his spare time. At the beginning of what will no doubt become a long and successful career, Robinson can't offer much guidance to the young musician who decides to forego the traditional fireman route, but what he can holds true not just for the student, but for the adventurous listener as well.

"As for advice for young musicians — I still consider myself to be one, so I'm not sure how much advice I can give just yet! I guess to persevere is important, and to keep an open mind and an open ear." □

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl magazine.



Tuesday, August 17, 8:30 p.m.

ITALIAN ROMANCE

Los Angeles Philharmonic

Andrew Robinson, conductor

Alessandra Marc, soprano

Fernando de la Mora, tenor

Rossini: *The Barber of Seville* Overture

Verdi and Puccini: Arias and duets

Respighi: *Pines of Rome*

Thursday, August 19, 8:30 p.m.

BRAVO! BRAVA! BRAHMS!

Los Angeles Philharmonic

Kristjan Järvi, conductor

Ida Haendel, violin

Smetana: *The Bartered Bride* Overture

Brahms: Violin Concerto

Mendelssohn: Symphony No. 4, "Italian"

Friday & Saturday, August 20 & 21

8:30 p.m.

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The 411 on the Jazz Big Band

(or, Does Size Really Matter?)

by Dave Kopplin

Rock music has its power trio (amplified guitar, bass, and drums). Classical music has its string quartets (two violins, viola and cello) and orchestras (whole sections of strings, brass, winds, percussion, and more). Churches have their choirs, opera has its sopranos and soul music has its three Pips, Four Tops, and Jackson Five. And of course, jazz has its big band.

The newest ensemble-in-residence at the Hollywood Bowl, the Clayton-Hamilton Jazz Orchestra, is a jazz big band, and then some. But what makes it "big," and what makes it "then some?" Is there an ensemble size that matters?

Jazz music has had its quintessential ensembles, large and small, from the Bill Evans Trio to the Miles Davis Quintet, the Dave Brubeck Octet to the Gerry Mulligan "Ten-tette."

Still, none of these are "big," as in "big band."

Bands start to become "big" when there are multiple instruments in sections: several trumpets, trombones, and saxophones together with the "rhythm section," made up of drums, bass, piano and/or guitar. The modern big band usually has 17 or 18 musicians, including four or five trumpets, four trombones, five saxes, and rhythm section with or without guitar.

But that's not all. Bands are big when their sound can knock you off your feet, loud as a stack of Marshal amplifiers (see "power trio," above). Big bands are *big* when their sound can fill a dance hall filled with frolicking fans.

A BRIEF HISTORY OF THE BIG BAND

When and why the bigger bands developed is still open to some speculation.

DANA ROSS



Clayton-Hamilton Jazz Orchestra

The wind band tradition in America — think John Philip Sousa marches like *Stars and Stripes Forever* — was the popular musical tradition at the turn of the century. These bands were made up of winds (flutes, clarinets, saxes, etc.), brass (horns, trumpets, trombones, tuba) and percussion (snare drums, bass drum, cymbals). Also, the earliest jazz ensembles had their roots firmly planted in the New Orleans street bands of the early 1900s (with similar forces, too: a "front line" of winds and brass and a "second line" of percussion and perhaps banjo).

It was natural that these early big bands would draw on those same combinations of instruments. "The sound [of the New Orleans street bands] was a sound that people fell in love with," says John Clayton, Artistic Director of Jazz for the Los Angeles Philharmonic Association.

Of the first bands that were called "big," Bennie Moten's and Fletcher Hen-

derson's were probably the most important forerunners of the bands that we call "big" today. Moten's groups, steeped in the tawdry and lawless stew of Kansas City in the "Roaring '20s," were the predecessor to the famous hard-driving, hard-swinging Count Basie bands. Henderson's band, known for its sophistication and musical accomplishment, was populated by terrific soloists and accomplished musicians who went on to distinguish themselves in their own right. Duke Ellington's early band, which performed at Harlem's Cotton Club in the late 1920s, was also a forerunner of the modern bands. It was similar to the line-up of the big band of today: three trumpets, two trombones, four woodwinds, and rhythm section.

THE BIG BAND HEYDAY

By the late 1930s and early '40s, big band music was the popular music of the day — both for listening and dancing, with



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dozens of different big bands constantly touring and making recordings. The sound of these various bands was strikingly individual, too. "People don't always realize the components that made the bands' sound unique," notes Clayton. "It's a combination of the musicians, the band leader, and the composer/arranger." Good arrangers knew their bands well and wrote music that sounded good for their particular players. "Billy Strayhorn knew how to write and arrange specifically for Duke Ellington's musicians, and the results were terrific," says Clayton.

The character of big bands began to change in the 1950s: instead of playing music for dances, bands began to play music for listening. Composers and arrangers began experimenting with extra instruments, extended compositions, and bolder arrangements. Of course, bands like Ellington's had been doing this all along. The Ellington and Basie bands continued to survive and thrive into the 1970s and beyond.

One of the most important big bands of the last few decades was the Thad Jones/Mel Lewis band (later just the Mel Lewis Jazz Orchestra). This band, formed in the mid 1960s and comprised of New York City's finest musicians, came together every Monday night at Greenwich Village's famed Village Vanguard nightclub for almost two decades. Many other bands have also thrived over the years. Ray Charles still tours with his own big band. The *Tonight Show with Johnny Carson* included a well-known resident jazz group led by "Doc" Severinson, performing five nights a week well into the 1980s. Other recent bands of note include the Toshiko Akiyoshi-Lew Tabackin Big Band, started in Los Angeles in the late 1970s, as well as those of Bill Holman, New York City's Maria Schneider, and the Lincoln Center and Clayton-Hamilton Jazz Orchestras.

TODAY'S BIG BAND: THE CLAYTON-HAMILTON JAZZ ORCHESTRA

One of the most important recent bands, the Clayton-Hamilton Jazz Orchestra was formed in the mid 1980s by bassist/composer/arranger John Clayton, his brother Jeff on woodwinds, and drummer Jeff Hamilton. Made up of the best of the best of Los Angeles' jazz players, this ensemble is now the resident jazz orchestra here at the Hollywood Bowl for the Lexus Jazz at the Bowl series.

Of the bands that are still in existence, the Clayton-Hamilton Jazz Orchestra is

one of the few that is still led by its founding members. And in the tradition of the great big bands throughout the decades, Clayton's performers are all soloists in their own right.

Regardless of what you may have imagined, 17 or 18 jazz musicians don't just show up and start to play whatever they want. Like all talented leaders, Clayton writes music that features the strengths of the band. And why the "orchestra" designation? "We chose the name 'jazz orchestra' because it implies something stylistically broader than a 'big band,'" answers Clayton. "I think that by and large, people imagine a look and a sound when they hear the term 'big band.' A 'jazz orchestra' is probably less defined in their minds and that suits us perfectly... I feel it is a temporary term, anyway. Music is becoming more and more difficult to categorize and I love the blurring of those borders."

BIG BAND ARRANGING REVEALED

Generally, a big band "arrangement" has three parts. After a short introduction, we hear a melody of some sort, say a standard like "Take the 'A' Train." This is called the "head." If you ever see a jazz musician tapping his head and looking around, he's probably signaling that it's time to play the melody again.

After the head is the solo section. Virtually everyone in a big band has a chance to solo (though not on every composition). During the solo section, you'll often hear backgrounds, in which sections of the band, say the saxes, play little rhythmic ditties known as "riffs" that add a little excitement and energy to the solo and to the soloist. By the end of solos, these riffs and backgrounds can be like a whole new composition in itself.

After solos, there might be a brief interlude. Prepare for what's next: the "shout chorus!" This is where the whole ensemble plays like there's no tomorrow. This is when standing next to a big band is like standing next to a speeding locomotive. Drummers are playing like crazy, bass players are sweating; the band is "carvin' it up," as they say.

After the shout chorus, the melody is usually heard again, leading to the ending.

NOTHING AVERAGE HERE

During the Lexus Jazz at the Bowl series you will hear some great tunes, great solos, and extraordinary shout choruses, assures Clayton, but don't expect anything average. Each of the shows is a unique event, with arrangements written by

Clayton specifically for that guest artist and that show *only* (see listings below). Like the greatest of the big bands — Thad Jones/Mel Lewis, Fletcher Henderson or Basie and Ellington — this music will be big, really big.

So, if someone gives you a bit of a quizzical look when you start to tell them about jazz big bands — a *what-the-heck-are-you-talking-about-aren't-big-bands-dead* kind of a look — you can bring them up-to-date with the full big band scoop.

Swing on! □

Dave Kopplin is editor of the Hollywood Bowl magazine.

Future Lexus Jazz at the Bowl concerts

(all concerts begin at 7:30 p.m.)

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• Regina Carter

August 11

THE REAL THING
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• Dr. John • Byron Stripling
• Billy Higgins • Louie Bellson

August 18

LIFT EVERY VOICE AND SWING
The Clayton-Hamilton Jazz Orchestra
• Take 6 • Kevin Mahogany
• Dee Daniels

August 25

SWINGIN' ON SIX STRINGS
The Clayton-Hamilton Jazz Orchestra
• John Pizzarelli • Russell Malone
• Mark Whitfield

September 8

JAZZ ROYALTY
The Clayton-Hamilton Jazz Orchestra
• Big Band Alumni All-Stars
• Carmen Bradford

September 15

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Spotlight on

Jeff Clayton

*Co-Founder/Co-Leader
Clayton-Hamilton
Jazz Orchestra*



Jeff Clayton relishes mentioning that he is younger than his sibling, John, with whom he co-founded the Clayton-Hamilton Jazz Orchestra. But don't make the mistake of thinking of him as just the "kid brother." A consummate musician, Jeff Clayton is considered one of the most versatile woodwind players around. He has built a sterling reputation not only as co-leader of the acclaimed Clayton-Hamilton Jazz Orchestra (CHJO) and the Clayton Brothers Quartet but also for his work throughout the years as a session and touring player for artists as diverse as Stevie Wonder, Kenny Rogers and Earth, Wind & Fire; and as a sideman for such musical titans as Ella Fitzgerald and Lionel Hampton, among others.

Born in Los Angeles, Clayton grew up with six brothers and sisters, and music played a major role in the entire family's life. "I definitely knew I wanted to pursue music as a career since I was very young. The first time I sat in (saxophonist) Bill Green's music studio chair when I was nine years old, I told him, 'I want to be a great musician.' Bill said that if I did what he told me to do, I could be."

The bond that Clayton formed with Green was a lasting one: Green played in the CHJO from its inception in the mid-1980s until his death several years ago. Like Green, Clayton learned to be a "doubler," a rare and highly sought-after musician who plays a main instrument (for Clayton, it's the alto sax) in addition to skillfully playing many others. Clayton's "repertoire" also includes tenor and soprano saxes, clarinets, piccolo flute and alto flute, oboe and English horn.

After high school, Clayton studied at California State University, Northridge, predicting to skeptical friends that he would one day play with his idol, Stevie Wonder. When one of these friends

learned of an audition for Wonder's band and ribbed Clayton about it, the enterprising musician bought every Stevie Wonder record, learned every song, added parts where there weren't parts, and showed up ready to roll. "The only problem was that Stevie himself never came to the audition," Clayton laughs. "But six months later, there was another one. I played with his band and was invited to tour with him. That experience taught me two things: when you want to do something, put it out into the universe, then get your work done, so you're prepared when the opportunity arises."

Jazz is Clayton's true musical passion. In addition to playing with Ella Fitzgerald and Lionel Hampton, he has worked with Frank Sinatra, Sammy Davis Jr., Tony Bennett, Woody Herman, Lena Horne and the Count Basie Orchestra, led by Basie himself and then by Thad Jones after Basie's death. Now, his time is focused mainly on his work with the Clayton Brothers Quartet and the Clayton-Hamilton Jazz Orchestra, but when an exciting opportunity arises on the side, he doesn't turn it down.

"I'm very selective, because I want the music to always ring true in my heart," Clayton explains. "I choose according to the conductor, or the musicians that I'll be playing with, or the person who is writing the music. If John Williams is involved, I'll go with bells on. If I see Jerry Goldsmith's name, I drop everything. If it's Arif Mardin, then I'm coming, because I know the music is of a certain quality. I'll have a great time and will be in the company of other musicians who love what they do." □

Spotlight is prepared by Laura Segal Stegman, a writer and public relations consultant in Los Angeles.



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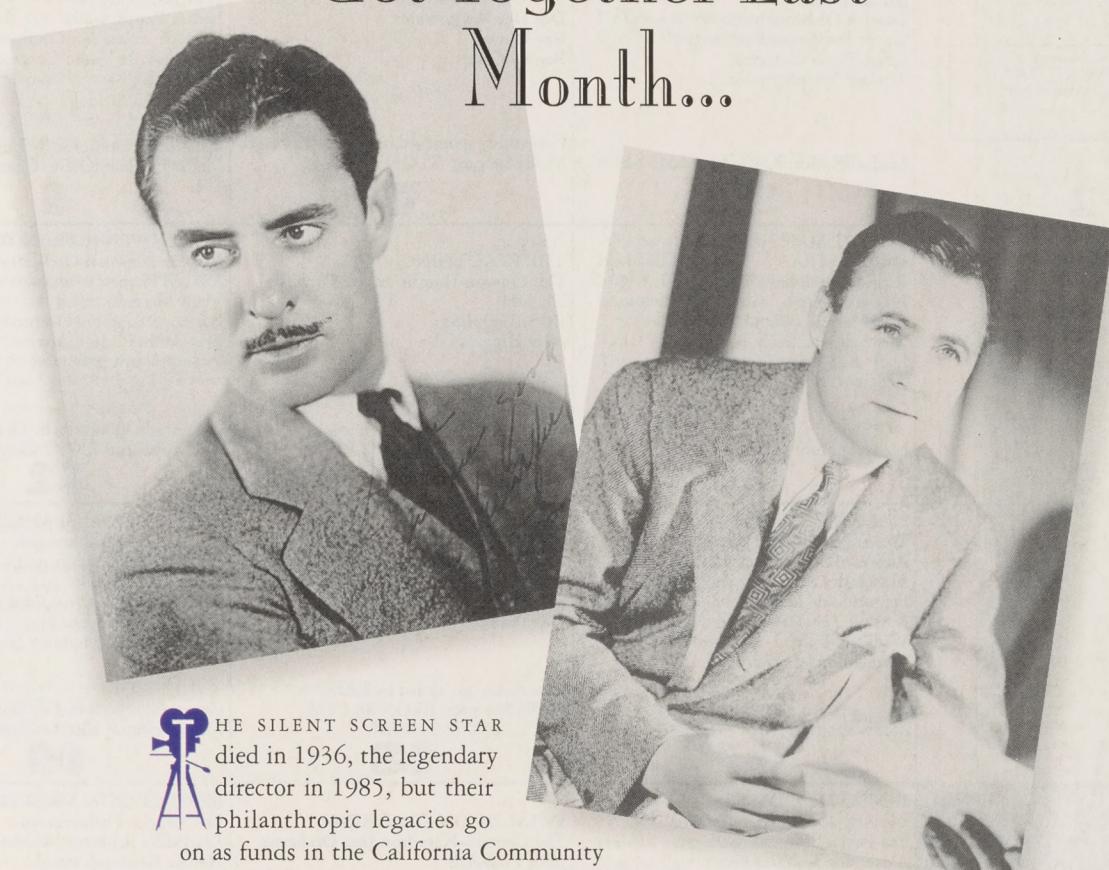
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MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<p>NOTE: All concerts begin at 8:30 p.m. unless otherwise noted.</p> <p>2</p>	<p>PASSAGE TO SCANDINAVIA Los Angeles Philharmonic Eri Klas, conductor Garrick Ohlsson, piano Grieg: <i>Peer Gynt</i> Suite No. 1 Grieg: Piano Concerto Sibelius: Symphony No. 2</p> <p>Media Sponsor: KUSC 91.5 FM.</p> <p>3</p>	<p>7:30 p.m. SINGIN' STRONG, SWINGIN' HARD The Clayton-Hamilton Jazz Orchestra Dee Dee Bridgewater Ray Brown Regina Carter</p> <p>Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.</p> <p>4</p>	<p>PICTURES AT AN EXHIBITION Los Angeles Philharmonic Eri Klas, conductor Vadim Repin, violin Borodin: <i>Prince Igor</i> Overture Shostakovich: Violin Concerto No. 1 Mussorgsky/Ravel: <i>Pictures at an Exhibition</i></p> <p>Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM</p> <p>5</p>
<p>9</p>	<p>THE RUSSIAN NATIONAL ORCHESTRA Russian National Orchestra Mikhail Pletnev, conductor Jura Margulis, piano Khachaturian: Suite from <i>Gayane</i> Liszt: <i>Hungarian Fantasy</i> Tchaikovsky: Suite No. 3</p> <p>Media Sponsor: KUSC 91.5 FM.</p> <p>10</p>	<p>7:30 p.m. THE REAL THING The Clayton-Hamilton Jazz Orchestra Dr. John Byron Stripling Billy Higgins</p> <p>Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.</p> <p>11</p>	<p>BEETHOVEN & PROKOFIEV Russian National Orchestra Mikhail Pletnev, conductor Vitaly Margulis, piano Beethoven: <i>Egmont</i> Overture Beethoven: Piano Concerto No. 3 Prokofiev: Symphony No. 5</p> <p>Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM</p> <p>12</p>
<p>16</p> 	<p>ITALIAN ROMANCE Los Angeles Philharmonic Andrew Robinson, conductor Alessandra Marc, soprano Fernando de la Mora, tenor Rossini: <i>The Barber of Seville</i> Overture Verdi and Puccini: Arias and duets Respighi: <i>Pines of Rome</i></p> <p>Media Sponsor: KUSC 91.5 FM.</p> <p>17</p>	<p>7:30 p.m. LIFT EVERY VOICE AND SWING The Clayton-Hamilton Jazz Orchestra Take 6 Kevin Mahogany Dee Daniels</p> <p>Generously sponsored by Lexus. Media Sponsors: KLON 88.1 FM; KACE 103.9 & 98.3 FM.</p> <p>18</p>	<p>BRAVO! BRAVA! BRAHMS! Los Angeles Philharmonic Kristjan Järvi, conductor Ida Haendel, violin Smetana: <i>The Bartered Bride</i> Overture Brahms: Violin Concerto Mendelssohn: Symphony No. 4, "Italian"</p> <p>Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM</p> <p>19</p>
<p>24</p> 	<p>FANTASTIC ODYSSEY Los Angeles Philharmonic Esa-Pekka Salonen, conductor Alexander Toradze, piano L.A. Master Chorale Peter Sellars, dramaturg Stravinsky: <i>King of the Stars</i>; Scriabin: <i>Prometheus</i>, <i>Poem of Fire</i>; Ligeti: <i>Clocks and Clouds</i> Varèse: <i>Déserts</i> (with video by Bill Viola)</p> <p>Media Sponsors: KUSC 91.5 FM; Business News 22 KWHT-TV.</p> <p>31</p>	<p>7:30 p.m. SWINGIN' ON SIX STRINGS The Clayton-Hamilton Jazz Orchestra John Pizzarelli Russell Malone Mark Whitfield</p> <p>Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.</p> <p>25</p>	<p>BEETHOVEN & MAHLER Los Angeles Philharmonic Esa-Pekka Salonen, conductor Hélène Grimaud, piano Beethoven: Piano Concerto No. 4 Mahler: Symphony No. 1</p> <p>Generously sponsored by United. Media Sponsor: California Federal Bank. Media Sponsor: KKGO Classical 105.1 FM</p> <p>26</p>
<p>6</p> 	<p>THE AMAZING AMERICAS Los Angeles Philharmonic Esa-Pekka Salonen, conductor Daniel Rothmuller, cello Bernstein: Symphonic Dances from <i>West Side Story</i>; Gershwin: <i>Rhapsody in Blue</i> Bernstein: Three Meditations from <i>Mass</i> Revueltas: <i>La noche de los Mayas</i></p> <p>Generously sponsored by Kendall-Jackson Winery. Media Sponsor: KUSC 91.5 FM.</p> <p>7</p>	<p>7:30 p.m. JAZZ ROYALTY The Clayton-Hamilton Jazz Orchestra Big Band Alumni All-Stars Carmen Bradford</p> <p>Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.</p> <p>8</p>	<p>BRILLIANT BACH Los Angeles Philharmonic Esa-Pekka Salonen, conductor Alexander Treger and Bing Wang, violins Bach: Brandenburg Concerto No. 1 Bach: Concerto in D minor for Two Violins Bach/Stokowski: Toccata and Fugue in D minor; Fugue in G minor</p> <p>Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM</p> <p>2</p>
<p>3</p>	<p>ARABIAN NIGHTS Los Angeles Philharmonic Esa-Pekka Salonen, conductor Dawn Upshaw, soprano David Newman: <i>1001 Nights</i> with film Ravel: <i>Shéhérazade</i> Rimsky-Korsakov: <i>Scheherazade</i></p> <p>Media Sponsor: KUSC 91.5 FM.</p>	<p>7:30 p.m. THE MIGHTY EMPEROR Los Angeles Philharmonic Esa-Pekka Salonen, conductor Yefim Bronfman, piano Rossini: <i>Il Signor Bruschino</i> Overture Beethoven: Piano Concerto No. 5, "Emperor" Brahms: Symphony No. 1</p> <p>Generously sponsored by United. Media Sponsor: KKGO Classical 105.1 FM</p> <p>9</p>	<p>4</p>

Artists, dates, and programs are subject to change.

FRIDAY	SATURDAY	SUNDAY
MOVIE MUSIC MAGIC with fireworks Los Angeles Philharmonic Jerry Goldsmith, conductor	7:30 p.m. BUGS BUNNY ON BROADWAY IV with film Hollywood Bowl Orchestra George Daugherty, conductor	TICKETS BY PHONE: Call Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 220-8497, or (805) 583-8700. (Please note there is a Ticketmaster service charge.)
The August 6 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 7 Media Sponsors: KCSN 88.5 FM – Classical; LA TALK 1110 AM; Star Systems, Inc.	Media Sponsor: KTLA-5, LA's WB.	IN PERSON: Hollywood Bowl Box Office, 2301 N. Highland Avenue. Hours: Monday through Saturday, 10 a.m. to 8 p.m. Sundays, 12 noon to 6 p.m. The Box Office will remain open 1/2 hour after the start of the performance on all concert nights. (Closed Labor Day, September 6.) You can also visit Ticketmaster outlets in selected Robinsons*May, Tower Records, Ritmo Latino, and Wherehouse stores. (There is a Ticketmaster service charge.)
6	7	8
RUSSIAN SPECTACULAR with fireworks Russian National Orchestra Mikhail Pletnev, conductor Nicolai Lugansky , piano Glinka: <i>Ruslan and Ludmilla</i> Overture Prokofiev: excerpts from <i>Romeo and Juliet</i> Tchaikovsky: Piano Concerto No. 1; <i>Capriccio italien</i>	7:30 p.m. HALLELUJAH! Mighty Clouds of Joy Campbell Brothers featuring Katie Jackson Rahat Nusrat Fateh Ali Khan Armenian Festival Ensemble	7:30 p.m. GYPSY PASSION with dancers Alma de Flamenco Vera Bila Musafir
The August 13 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 14 Media Sponsor: LA TALK 1110 AM.	Media Sponsors: KACE 103.9 & 98.3 FM; KPFK 90.7 FM; Radio Pakistan.	Media Sponsors: KPFK 90.7 FM; India Journal.
13	14	15
LATIN SPECTACULAR with fireworks Los Angeles Philharmonic Miguel Harth-Bedoya, conductor Fernando de la Mora , tenor Horacio Romo , bandoneón	7:30 p.m. JVC JAZZ AT THE BOWL Fourplay featuring Bob James , Nathan East , Larry Carlton , and Harvey Mason Will Downing & Gerald Albright David Benoit	7:30 p.m. STRIKE UP THE BANDS! with fireworks The Americus Brass Band The American Winds Concert Band Larry Curtis , conductor Allen Vizzutti , trumpet
The August 20 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. August 21 Media Sponsor: KWHY-TV Ch. 22.	Media Sponsors: KPFK 90.7 FM; India Journal.	Media Sponsor: KTWV 94.7 THE WAVE.
20	21	22
UNIVERSAL NIGHT AT THE MOVIES with film Hollywood Bowl Orchestra John Mauceri, conductor	6:00 p.m. JVC JAZZ AT THE BOWL Fourplay featuring Bob James , Nathan East , Larry Carlton , and Harvey Mason Will Downing & Gerald Albright David Benoit	7:30 p.m. TROPICAL HEAT Gilberto Gil Waldemar Bastos Fantcha
Produced in cooperation with Universal Studios. The August 27 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98.	Media Sponsor: KTWV 94.7 THE WAVE.	Media Sponsor: KPCC 89.3 FM.
27	28	29
FROM THE BOWL TO THE MOON – AND BEYOND! with film Hollywood Bowl Orchestra George Daugherty, conductor Julia Migenes , soprano Gogi Grant , vocalist	7:30 p.m. STRIKE UP THE BANDS! with fireworks The Americus Brass Band The American Winds Concert Band Larry Curtis , conductor Allen Vizzutti , trumpet	7:30 p.m. TROPICAL HEAT Gilberto Gil Waldemar Bastos Fantcha
The September 3 concert is generously sponsored by Countrywide. Media Sponsor KFWB News 98.	Media Sponsor: KPCC 89.3 FM.	Media Sponsor: KCRW 89.9 FM.
3	4	5
GREAT AMERICAN CONCERT – SWING NIGHT! with fireworks Hollywood Bowl Orchestra John Mauceri, conductor Royal Crown Revue James Naughton, vocalist Gary Bovyer, clarinet	7:30 p.m. TROPICAL HEAT Gilberto Gil Waldemar Bastos Fantcha	
The September 10 concert is generously sponsored by Countrywide. The September 11 concert is generously sponsored by Williams Communications Solutions. Media Sponsors: KFWB News 98; 570 AM KLAC.	Media Sponsor: KCRW 89.9 FM.	
10	11	12

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Steven Stucky, New Music Advisor
Miguel Harth-Bedoya, Associate Conductor
Kristjan Järvi, Andrew Robinson, Assistant Conductors

First Violins

Martin Chalifour,
Principal Concertmaster
Marjorie Connell Wilson Chair
Alexander Treger, *Concertmaster*
Ernest Fleischmann Chair
Bing Wang, *Associate Concertmaster*
Mark Baranov,
Assistant Concertmaster
Philharmonic Affiliates Chair
Tamara Chernyak

Rochelle Abramson
Camille Avellano
Elizabeth Baker
Michele Boyer
Barbara Durant
Irving Geller
Mischa Lefkowitz
Edith Markman
Judith Mass
Mitchell Newman
Barry Socher
Lawrence Sonderling
Tze-Koong Wang

Second Violins

Lyndon Johnston Taylor, *Principal*
Dorothy Rossel Chair
Mark Kashper, *Associate Principal*
Lori Ulanova

Dale Breidenthal
Ingrid Chun
Si-Jing Huang
Nickolai Kurganov
Guido Lamell
Nicole Monahan
Paul Stein
Roy Tanabe
Yun Tang
Stacy Wetzel
Kristine Whitson
Robert Witte
SuLi Xue

Violas

Evan N. Wilson, *Principal*
John Connell Chair
Dale Hikawa Silverman,
Associate Principal
Arthur Royval, *Assistant Principal*
Jerry Epstein

Richard Elegino
Ralph Fielding
John Hayhurst
Ingrid Runde
Murray Schwartz
Meredith Snow
David Stockhamer
Leticia Oaks Strong
Minor L. Wetzel

Cellos

Ronald Leonard, *Principal*
Bram and Elaine Goldsmith Chair
Daniel Rothmuller,
Associate Principal
Sadie and Norman Lee Chair
Ben Hong, *Assistant Principal*

Don Cole

Howard Colf
Stephen Custer
Barry Gold
Gabriel Jellen
Jonathan Karoly
Gloria Lum
Serge Oskotsky
Peter Snyder

Basses

Dennis Trembly, *Principal*
Christopher Hanulik, *Principal*
Oscar Meza, Jr.,
Assistant Principal
Jack Cousin

Arni Heiderich
Richard D. Kelley
Peter Rofé
John Schiavo
Frederick Tinsley

Flutes

Anne Diener Zentner, *Principal*
Mr. and Mrs. H. Russell Smith Chair
Janet Ferguson, *Principal*
Virginia and Henry Mancini Chair
Catherine Ransom
Miles Zentner

Piccolo

Miles Zentner

Oboes

David Weiss, *Principal*
Marion Arthur Kuszyk,
Associate Principal
Donald Muggeridge
Carolyn Hove

English Horn

Carolyn Hove

Clarinets

Michele Zukovsky, *Principal*
Lorin Levee, *Principal*
Monica Kaenzig
David Howard

E-flat Clarinet

Monica Kaenzig

Bass Clarinet

David Howard

Bassoons

David Breidenthal, *Principal*
Alan Goodman, *Principal*
Michele Grego
Patricia Kindel

Contrabassoon
Patricia Kindel

Horns

William Lane, *Principal*
Jerry Folsom, *Principal*
Elizabeth Cook-Shen
Brian Drake
Loring Charitable Trust Chair, Third Horn
George Price
Robert Watt, *Assistant Principal*
Bud and Barbara Hellman Chair

Trumpets

Thomas Stevens, *Principal*
Donald Green, *Associate Principal*
Rob Roy McGregor
Boyde Hood

Trombones

Ralph Sauer, *Principal*
Sidney and Nancy Petersen Chair
Byron Peebles, *Associate Principal*
Herbert Ausman

Bass Trombone

Jeffrey Reynolds

Tuba

Norman Pearson

Timpani and Percussion

Mitchell Peters, *Principal*
Raynor Carroll,
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James Babor
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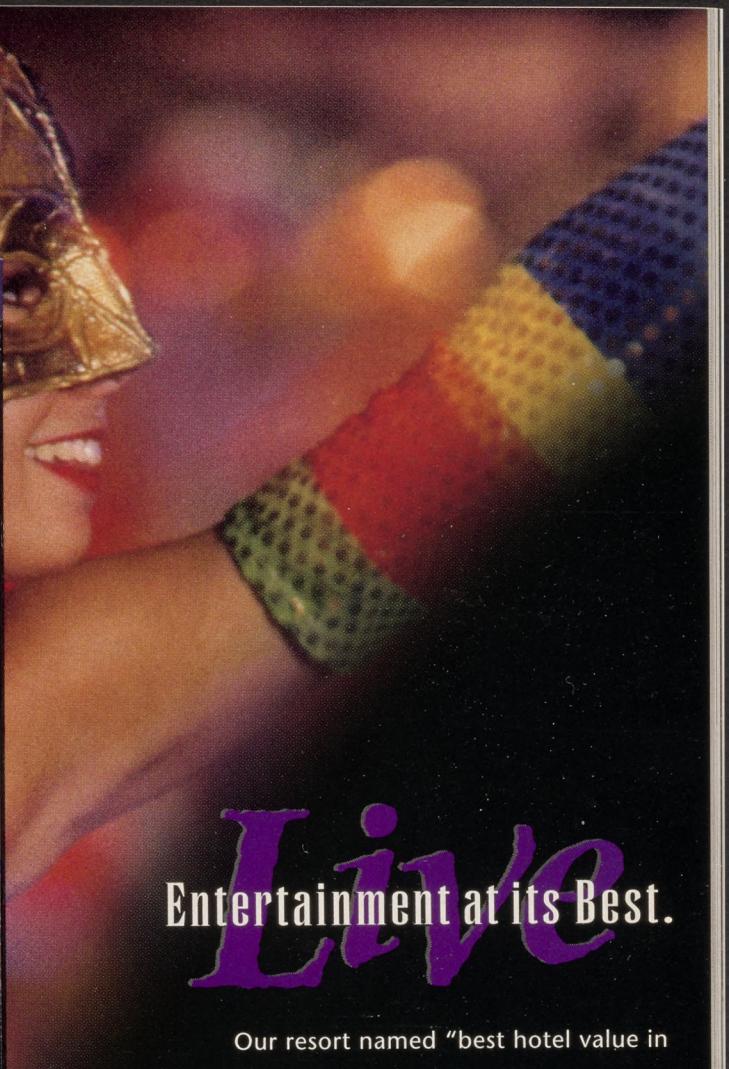
Paul M. Geller

*on sabbatical

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

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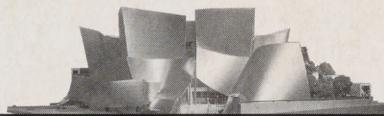
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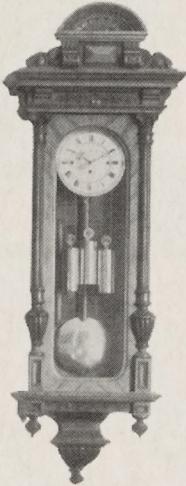
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Gilman Kraft

(1926-1999)

Audiences at the Los Angeles Music Center and the Hollywood Bowl did not necessarily know the name of the person who made it possible for the *Performing Arts* program book to be put into their hands. But the fact is that Gilman Kraft was the committed, ardent, diligent man who created and maintained that important publication for the public's enlightenment and enjoyment. Not only has *Performing Arts* — and the sister publication you are reading now, *Hollywood Bowl* magazine — had a vital presence locally, but also in dozens of venues throughout the nation, in essence making Gilman Kraft of enormous value to the many communities he served.

Kraft's untimely death in Los Angeles on June 27 at the age of 73 ended a long and fruitful publishing career that began after he served in World War II as a Japanese linguist. Then, with a degree from Columbia University in hand, he entered the business of the printed word by founding *The Readers Subscription*. Boasting as editors the distinguished literary figures Lionel Trilling, W.H. Auden, and Jacques Barzun, this intellectual book club reprinted works by such contemporary authors as Nathanael West and James Agee, and such an historical icon as the medieval poet Geoffrey Chaucer. Moving to another aspect of the cultural scene, Kraft published the theater booklet *Playbill* in New York for 10 years before moving his family to Los Angeles in 1966. Armed as he was with the confidence of the decade of experience with *Playbill*, the formation of a West Coast publication devoted to arts presentations seemed a natural progression. The Music Center was young (the flagship of the Center, the Dorothy Chandler Pavilion had opened in 1964); the time, the place, and the man were right for the birth of *Performing Arts* magazine.

Throughout the years, Gilman Kraft guided the fortunes of his magazine ever aware of the financial health, not only of his business venture, but also, and

importantly, of the many clients he served. The way was not always harmonious. Arts organizations often requested "special" services that seemed to the astute Kraft unreasonable. But in his always gentle, kindly manner he was able virtually always to conclude a difficult situation with fairness and an amount of generosity that often disarmed a would-be protagonist. It was difficult to argue with the logic of his comprehensive knowledge and depth of understanding of the print business. To the benefit of all with whom he dealt, his humanity and kindness prevailed.

That same humanity and kindness are readily apparent when one realizes that the magazine's staff enjoys a longevity that is rare in the business world. That enviable record is the work of Gilman Kraft, and for the past several years of his daughter Dana Kitaj, *Performing Arts*' editor, who will carry on the work of her father.

In a memorial service that was held at the Skirball Cultural Center on July 1, one could not help being deeply impressed, but not surprised, by the loving eulogies given by so many who knew and loved him so well. Hundreds came to pay their respects to a man who, though not a public figure, served the public so long and so faithfully.

Gilman Kraft is survived by his wife Ruth, his children Dana Kitaj, Richard Kraft, Susan Pelosa, Frank Pelosa, and his grandchildren David, Stephanie, Christopher, Alden, Nathan, Rachael, Joseph, and Samuel.

Donations in memory of Mr. Kraft are directed to: Dr. P.K. Shah's Heart Research Fund, c/o Division of Cardiology, Room 5347, Cedars-Sinai Medical Center, 8700 Beverly Blvd., Los Angeles, CA 90048. □

— Orrin Howard

Throughout his 22-year tenure as Director of Publications and Archives for the Los Angeles Philharmonic, Orrin Howard worked closely with *Performing Arts* magazine and Gilman Kraft.

LUCKY BRAND

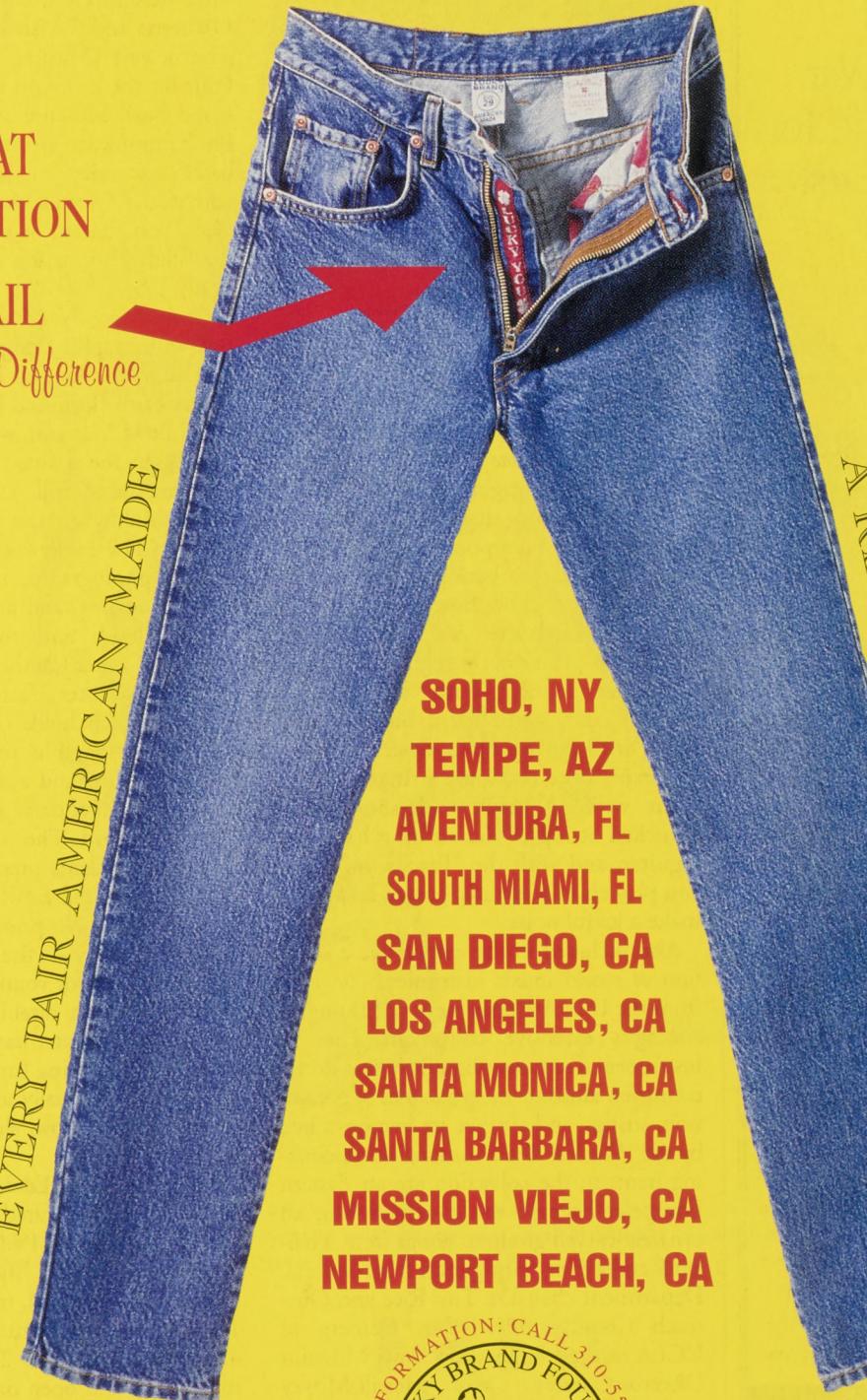
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Come Make Noise! at the Hollywood Bowl Museum



The "Musical Wall"

New this season at the Edmund D. Edelman Hollywood Bowl Museum is *Come Make Noise!* — an engaging interactive music-making experience that's fun for children and adults. It incorporates the "Musical Wall," four large, hands-on demonstration units that show how musical sound is created. With the "Air" unit, you use bellows to push air through organ pipes to create sound. With the "Bowed Strings" unit, you slide a bow across a string with an ingenious device that lets you experience playing a stringed instrument without years of lessons! With "Plucked Strings," you strum a harp and a guitar, and with the "Percussion" unit, you play chimes, drums, gongs, and really make a joyful noise.

Also included in the exhibit are a selection of world music instruments on loan from the UCLA Department of Ethnomusicology's extensive collection. The 34 instruments, representing nearly two dozen countries, illustrate the principles of percussion, strings, and air that are demonstrated by the "Musical Wall." Among the fascinating items in the collection are an Eastern European bagpipe made of goatskin, an ornately-carved group of gongs from Thailand, and a *kora* (harp-guitar) from Senegal. Department chair Dr. Tim Rice and Outreach Coordinator Miriam Gerberg of UCLA assisted Hollywood Bowl Museum Director/Curator Carol Merrill-Mirsky with the exhibit.

The "Musical Wall" was developed by acoustician Christopher Brooks and built by Stu van Ormer of Grant Street Woodworking in Lancaster, Pennsylvania. Brooks

developed the first "Musical Wall" for the New York Philharmonic in 1995, and has since designed units for the Philadelphia Orchestra and the Arizona Science Center. The newest "Musical Wall" was custom-built for the Edmund D. Edelman Hollywood Bowl Museum and the Los Angeles Philharmonic, incorporating revisions based on earlier models and discussions with Carol Merrill-Mirsky. The "Musical Wall" was funded in part by grants from the Brady Foundation and by William H. Brady, III.

Come Make Noise! is designed by Rob Ball with graphic design by Robin Weisz. The exhibit is located in the second floor gallery of the Edmund D. Edelman Hollywood Bowl Museum, which was renovated in 1996 by the architecture firm Skidmore, Owings, and Merrill.

Continuing at the Museum are the exhibit "The Hollywood Bowl" — a history in photographs, recordings, archival films, programs, and artifacts (in the first floor gallery); and the GTE Museum Resource Center (on the second floor). The Resource Center features a computer intranet which holds over 1000 scans of archival photographs and documents, plus extensive video and audio clips, historical and architectural data, and important facts about the Bowl. The computer kiosks are useful for students preparing projects and reports about the Bowl as well as for the general visitor. No prior computer experience is necessary — the computers are fun and easy to use for young children, seniors, and people with disabilities. In addition, the Resource Center has a video collection available for viewing (upon request), and a collection of virtually all the programs at the Hollywood Bowl since its first official season in 1922.

Edmund D. Edelman Hollywood Bowl Museum: located on the grounds of the Hollywood Bowl adjacent to the Patio Restaurant. Hours: Tuesday — Saturday 10:00 A.M. - 8:30 P.M. (through September 19) and Tuesday-Saturday 10:00 A.M. - 4:30 P.M. (September 20 — June 24). The museum is also open on Sunday evenings prior to concerts and on Monday mornings during Open House (July 5 — August 9). Admission is free. For more information, please call: 323/850-2058. Parking in the Odin Street Lot is free until 4:30 P.M.



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Mikhail Pletnev has had to cancel his appearances at these concerts due to an unfortunate injury. The Los Angeles Philharmonic Association is deeply grateful to the Russian National Orchestra's Associate Conductors, Dmitri Liss and Andrey Boreyko, for replacing Mr. Pletnev on short notice. The programs will remain unchanged.

Tuesday, August 10, 8:30 p.m.

RUSSIAN NATIONAL ORCHESTRA
DMITRI LISS, conductor
JURA MARGULIS, piano

KHACHATURIAN Suite from *Gayane*
Dance of the Rose-maidens
Ayesha's Awakening and Dance
Sabre Dance
Lullaby
Lezghinka

LISZT *Fantasia on Hungarian Folk Melodies*
for Piano and Orchestra
MR. MARGULIS

Intermission

TCHAIKOVSKY Suite No. 3 in G major, Op. 55
Elégie (Andantino molto cantabile)
Valse mélancolique (Allegro moderato)
Scherzo (Presto)
Finale: Tema con variazioni
(Andante con moto)

Thursday, August 12, 8:30 p.m.

RUSSIAN NATIONAL ORCHESTRA
ANDREY BOREYKO, conductor
VITALY MARGULIS, piano

BEETHOVEN *Egmont* Overture, Op. 84
Piano Concerto No. 3 in C minor,
Op. 37
Allegro con brio
Largo
Rondo: Allegro
(Cadenzas by Beethoven)
MR. MARGULIS

Intermission

PROKOFIEV Symphony No. 5 in B-flat major,
Op. 100
Andante
Allegro marcato
Adagio
Allegro giocoso

Thursdays at the Bowl are generously sponsored by United.

These performances are made possible in part by the generous support of Friends of the Russian National Orchestra.

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Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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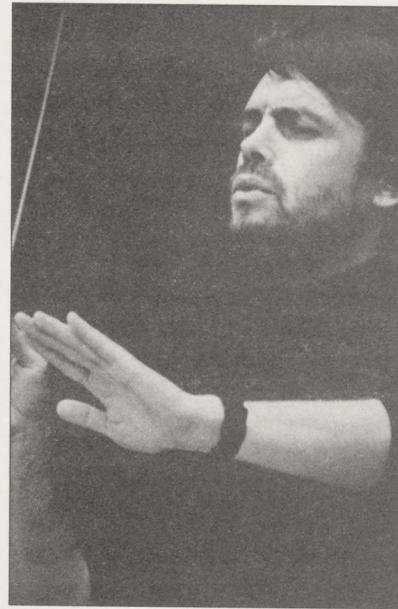
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As Associate Conductor of the Russian National Orchestra and Principal Conductor of the Ural Philharmonic Orchestra, **DMITRI LISS** has won critical acclaim for his interpretations of the Russian masterworks and contemporary music alike. Liss was born in the former Soviet Union in 1960 and graduated with honors from the Moscow Conservatory, where he studied under Dmitri Kitayenko. After graduating from the Conservatory in 1984, he joined the Kuzbass Symphony

and, in 1989, accepted a position with the Omsk Symphony, working with both orchestras simultaneously. Liss won the First International Competition of Young Conductors (Zagreb, Yugoslavia) in 1995 and was subsequently named Artistic Director and Principal Conductor of the Ural Philharmonic Orchestra. His debut with the Russian National Orchestra came in 1997 in Moscow, featuring RNO founder and world-renowned pianist Mikhail Pletnev as soloist. Liss was invited to lead the RNO on its annual tour of the Volga region and he conducted the final concert of the Rachmaninov Festival and Competition in April 1998. Liss began to tour internationally with the RNO in November 1998 and was appointed Associate Conductor soon thereafter. Liss has toured Asia and the United States and throughout western and central Europe.

ANDREY BOREYKO is recognized as one of the most exciting young conductors to emerge from the great tradition of music-making in Russia and Eastern Europe. Now an Associate Conductor with the Russian National Orchestra, he made his U.S. conducting debut in Spring 1998 on tour with the RNO, garnering outstanding reviews and enthusiastic audience response. Boreyko was born in St. Petersburg in 1957, earned top honors at his home city's Rimsky-Korsakov Conservatory and made his conducting debut at age 20. He has appeared regularly throughout Russia and, in 1999, was appointed Music Director of the Vancouver Symphony. In recent years, Boreyko has toured in Germany with the St.



Petersburg Symphony Orchestra and the Prague Symphony Orchestra and performed as guest conductor with the Deutsches Symphonie-Orchester Berlin, Royal Philharmonic of Flanders, the Leipzig Gewandhaus Orchestra, the Orchestre Symphonique de Luxembourg and the Quebec Symphony Orchestra. Boreyko also appears regularly at important international festivals including the Salzburg Festival, the Flanders Festival, the Music Festival of Gstaad, Switzerland and the Bremen Musikfest.

For biographies of soloists **JURA MARGULIS** and **VITALY MARGULIS**, please see pages P-3 and P-9 in the Hollywood Bowl program book, respectively. □

Upcoming Concerts at the HOLLYWOOD BOWL

August 13 & 14, 8:30 p.m.

RUSSIAN SPECTACULAR with fireworks!

Russian National Orchestra

Nicolai Lugansky, piano

Mikhail Pletnev, conductor

Glinka: *Ruslan and Ludmilla* Overture

Tchaikovsky: Piano Concerto No. 1

Prokofiev: *Romeo and Juliet* excerpts

Tchaikovsky: *Capriccio italien*

August 17, 8:30 p.m.

ITALIAN ROMANCE

Los Angeles Philharmonic

Andrew Robinson, conductor

Alessandra Marc, soprano

Fernando de la Mora, tenor

Rossini: *The Barber of Seville* Overture

Arias and duets by Puccini, Verdi, and Cilea

Respighi: *The Pines of Rome*

August 19, 8:30 p.m.

Los Angeles Philharmonic

Kritsjan Järvi, conductor

Ida Haendel, violin

Smetana: *The Bartered Bride* Overture

Brahms: Violin Concerto

Mendelssohn: Symphony No. 4 "Italian"

August 20 & 21, 8:30 p.m.

LATIN SPECTACULAR with fireworks!

Los Angeles Philharmonic

Miguel Harth-Bedoya, conductor

Fernando de la Mora, tenor

Horacio Romo, bandoneón

A program of Latin American favorites, including Piazzolla's bandoneón concerto, "Granada," "Jurame," "Tico-Tico," and more.

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HOLLYWOOD BOWL

Tuesday, August 10, 8:30 p.m.

Presenting the Russian National Orchestra

RUSSIAN NATIONAL ORCHESTRA

MIKHAIL PLETNEV, conductor

JURA MARGULIS, piano

KHACHATURIAN

Suite from *Gayane*

Dance of the Rose-maidens
Ayesha's Awakening and Dance
Sabre Dance
Lullaby
Lezhinka

LISZT

Fantasia on Hungarian Folk Melodies
for Piano and Orchestra

MR. MARGULIS

Intermission

TCHAIKOVSKY

Suite No. 3 in G major, Op. 55

Elégie (Andantino molto cantabile)
Valse mélancolique (Allegro moderato)
Scherzo (Presto)
Finale: Tema con variazioni (Andante con moto)

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Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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The Russian National Orchestra

Suite from *Gayane*

Aram Ilyich Khachaturian (1903-1978)

Aram Khachaturian's picture graced the walls of Russia's conservatories, alongside his compatriots Dmitri Shostakovich and Sergei Prokofiev, as one of the country's three greatest composers this century. Interestingly, his works – from favorites like the *Masquerade* incidental music and the ballets *Gayane* and *Spartacus* to his less-familiar, but no less engaging, symphonies and concertos – do not enjoy the international reputation that those of his two more familiar compatriots do. Perhaps this is because of Khachaturian's relatively limited output – only three symphonies compared to Prokofiev's seven and Shostakovich's fifteen, for example – but his works, for the most part, lack the 20th-century edge that gives the music of Prokofiev and Shostakovich its more contemporary and challenging feel. But that's why he was a Soviet musical hero, especially after he publicly renounced formalism when criticized by the government in 1948 – his music overflows with melody and vitality, its languorous moments alternating with sections of overwhelming rhythmic dynamism. As an ethnic Armenian born in a suburb of Tiflis, Georgia, Khachaturian became a manifestation of one of the cornerstones of Soviet arts policy – the combination of the folk heritage of the various Socialist Republics with Russia's artistic traditions, embodied in music by composers like Tchaikovsky and Rimsky-Korsakov.

Like Tchaikovsky, Khachaturian com-

posed three ballets. His second, *Gayane* (1942, with its three suites arranged in 1943) reworked much of the material from his first ballet, *Happiness* (1939). The story takes place on a collective farm on the Georgian border in 1941, the year the Germans invaded the Soviet Union during World War II. The scenario is a transparent work of propaganda set on a collective farm in the Soviet state. The lives of its residents, their conflicts and their allegiances offer an object lesson in how to be a loyal Soviet citizen and the rewards of a life devoted to the state, and Khachaturian's music narrates the story and its intermittent set pieces with style and directness in the best Russian tradition. For example, Ayesha's tender awakening and her subsequent exotically perfumed dance would not be at all out of place in a score like Rimsky-Korsakov's *Scheherazade*. Other favorites from the ballet include the raucous *Sabre Dance*, with its percussion (especially the xylophone) playing at break-neck speed and the high-spirited *Lezghinka*, a dance native to the Dagestan region of southwestern Russia, which brings a suite from one of the composer's most engaging scores to a rousing close.

— John Mangum

***Fantasia on Hungarian Folk Melodies* for Piano and Orchestra**

Franz Liszt (1811-1886)

Liszt was one of the most cosmopolitan of the 19th-century European composers, but his devotion to his

native Hungary was apparent in many acts of patriotism; the country's appreciation was shown in the high honors he received. No small gift to his people were his *Hungarian Rhapsodies*. He wrote 20 of these flashing, temperamental, Gypsy-derived works for piano, but he must have been particularly fond of the 14th *Rhapsody*, for it exists not only in its original piano solo form, but as an orchestral piece, a piano duet, and as the *Fantasia on Hungarian Folk Melodies*, which dates from 1852. The piece spills over with musical and pianistic grandiloquence as its moods range from fierce melodrama to sparkling vivacity, with plenty of emotional gear-changing in-between.

— Orrin Howard

Suite No. 3 in G major,**Op. 55**

Peter Ilyich Tchaikovsky (1840-1893)

One of the ways in which we distinguish music of the Romantic Era from that which preceded it, the Classical Era, is by subject matter. Oversimplifying somewhat, let's say that Classical music is in part about form itself – i.e., abstract – and written largely to entertain. Where the boundaries are stretched, or become blurred, we encounter a Haydn, a Mozart. Romantic music, from, roughly, Beethoven's *Eroica Symphony* (1805) on, is about some thing or some body, whether so stated or not.

Where in the preceding century it was the mark of the composer of genius not to allow his personal life to intrude on his music, by Tchaikovsky's time it had become a tradition for the composer to show as much of himself in his music as possible. And no one showed more than the ever-troubled, morbidly sensitive Tchaikovsky, who in his correspondence frequently used the expression "journey to the grave" as a synonym for "life." Tchaikovsky recorded his ups and (more frequently) downs in the form of purely orchestral works – symphonies, symphonic poems, suites – and also in his concertos, songs, operas, ballet scores and chamber music.

A B O U T T H E P R O G R A M

His four Suites were written between 1878 and 1888, which covers roughly the period of the Fourth and Fifth Symphonies. The Suites more or less began as symphonies but as they progressed they turned into something lighter in weight, if only slightly smaller in scale.

The Suite No. 3 in G, very popular in the composer's lifetime, is seldom heard in its entirety today — perhaps because it is one of its composer's more upbeat creations (we like our Russians, and particularly Tchaikovsky, to suffer) and, moreover, one lacking a "story." Its lengthy finale has, however, achieved a separate life, most notably as a ballet score, the most popular setting being George Balanchine's 1947 *Theme and Variations*.

It was launched into the world by no less an advocate than the conductor and pianist Hans von Bülow, widely if somewhat exaggeratedly credited with "discovering" Wagner and Brahms prior to Tchaikovsky. Bülow conducted the hugely successful premiere in St. Petersburg in January of 1885, and his imprimatur

guaranteed the work immediate fame. Performances throughout Europe followed quickly. The American premiere was quite a spectacular occasion as well, with Tchaikovsky himself conducting during the dedicatory opening week of New York's Carnegie Hall in 1891.

The creation of the Third Suite was important for Tchaikovsky; it marked the end of a long period of inactivity in the wake of his disastrous marriage, the composer suffering unspeakable torments over his homosexuality, which he referred to as his "vile affliction."

The Suite is in four movements, beginning with a wistful *Elégie*, marked *Andante molto cantabile*, whose gracefully balletic principal theme "came to me," Tchaikovsky wrote in a letter to his friend and student Sergei Taneyev, "while strolling through my garden."

Valse mélancolique, Allegro moderato, treats the popular dance of the time in a highly personal fashion, the waltz rhythm of the main theme hobbled by accents on the unstressed beats of the measure.

The *Scherzo*, in the style of a rowdy *tarantella*, contrasts bright string-woodwind interplay with, in its middle section, a military march, heard as if from afar.

The *Finale* treats the simplest of themes to a wealth of subtly disguised examples of the composer's craft (Tchaikovsky wears his learning lightly), beginning with some strictly ornamental, virtuoso variations, then a complex *fugato*, a succulent variation for solo violin that would hardly be out of place in *Swan Lake*, and finally, a festive polonaise. □

—Herbert Glass

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl magazine.

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

Herbert Glass, a columnist and critic for the Los Angeles Times from 1971 through 1996, is also a frequent contributor to Gramophone and The Strad. He is English-language annotator for the Salzburg Festival.

A B O U T T H E A R T I S T S

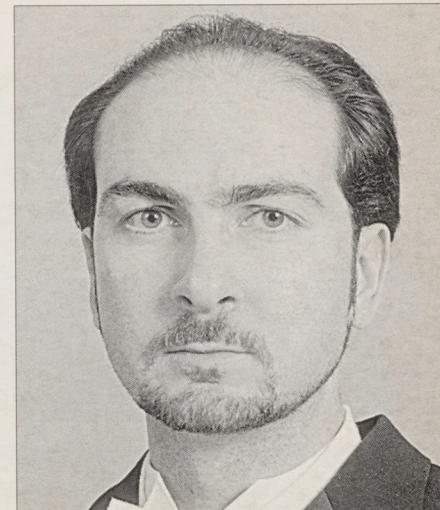


Russian pianist and conductor **MIKAEL PLETNEV** — while pursuing a career as a concert pianist — made his debut as a conductor in the former Soviet Union in 1980 and went on to make guest appearances with many of the leading orchestras there. In 1978, at age 21, Pletnev won the Gold Medal and

First Prize at the Tchaikovsky International Piano Competition in Moscow, launching his international concert career. A friendship with Russian President Mikhail Gorbachev gave Pletnev the historic opportunity in 1990 to realize his long-held dream of forming an orchestra independent of the government. Attracted by Pletnev's reputation and his vision of a new model for the performing arts in Russia, the **RUSSIAN NATIONAL ORCHESTRA** was born. Pletnev has served as the Russian National Orchestra's Music Director and Principal Conductor since its inception. He makes his Hollywood Bowl debut with this week's concerts.

Laureate of more than ten international competitions, pianist **JURA MARGLIS** has performed throughout Europe, North and South America, Japan, Russia, and Canada. He has played at numerous festivals including the Schleswig-Holstein Music Festival, the Berlin Festival at Berlin Philharmonic

Hall, the Verbier Festival in Switzerland, where he was invited by Martha Argerich to play on her "Carte Blanche" program, and most recently at the Argerich-Beppu Music Festival in Japan. Margulis currently serves as Professor of Music at the University of Arkansas at Fayetteville. His performance tonight marks his Bowl debut. □





jazz at the Bowl

Wednesday, August 11, 7:30 p.m.

“The Real Thing”

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LOUIE BELLSON

BILLY HIGGINS

DR. JOHN

David Barard, bass; Bobby Broom, guitar
Herman Ernest, drums

THE CLAYTON-HAMILTON
JAZZ ORCHESTRA

Co-leaders: JOHN CLAYTON, bass
JEFF CLAYTON, woodwinds; JEFF HAMILTON, drums

Charles Owens, Rickey Woodard, Keith Fiddmont, Lee Callet, woodwinds
Ira Nepus, George Bohanon, Isaac Smith, Maurice Spears, trombones
Bijon Watson, Oscar Brashear, Eugene “Snooky” Young,
Clay Jenkins, Bobby Rodriguez, trumpets
Bill Cunliffe, piano; Christoph Luty, bass; Jim Hershman, guitar

Program selections and intermission will be announced from
the stage.

Tonight's concert is generously sponsored by Lexus.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician of the Los Angeles Philharmonic Association.

Clayton-Hamilton Jazz Orchestra wardrobe designed by the Woody Wilson Collection.

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Dear Music Lovers,

Welcome to our celebration of the birthplace of jazz, New Orleans. Although we will not concentrate on any one period of music emanating from New Orleans, the city's influence, and jazz's roots, will permeate the evening. We must, however, tip our hats to the man who, from his beginnings singing in a barbershop quartet in the early 20th century to his death in 1971 helped to establish jazz's direction as well as make it the world's pop music: Louis Armstrong. To help us do this, we have invited one of the world's stellar trumpet players, Byron Stripling, to perform tonight. Byron actually played the leading role in "Satchmo," the musical written around the life of Louis Armstrong. You will love Byron.

Tonight we will present two scholarships to two talented and serious drum students. The scholarship awards are in the name of our two eminent guests, Louis Bellson and Billy Higgins. It is our plan to award scholarships each summer to help and encourage Los Angeles' young musicians. The other good news is that Mr. Bellson and Mr. Higgins will join Jeff Hamilton for a very special number, the likes of which you have never experienced.

Dr. John represents the special kind of jazz-influenced blues that New Orleans is famous for. He was trained by the Louisiana locals, legendary musicians like Professor Longhair, Huey Smith, James Booker, and Allen Toussaint who took him in upon recognition of his talent and his desire to become a performer.

Last but certainly not least, we will premiere a piece that I was commissioned to write especially for Mr. Don Chandler, a member of radio station KLON 88.1, America's Jazz Station. Mr. Chandler helped the station during a recent membership drive by contributing the amount needed to purchase the commission. I asked for guidelines like mood, favorite instruments and soloists. I hope you enjoy the work and thank you, Mr. Chandler for supporting jazz (in case you are wondering, I gladly donated my services for the commission).

As always, your hosts will be the Clayton-Hamilton Jazz Orchestra, co-led by Jeff Clayton and Jeff Hamilton. Also, as

usual, we promise you a good time. Correction, a *rockin'* good time!!

With warmth from your fan,

John Clayton

Artistic Director of Jazz
Los Angeles Philharmonic Association

About the Artists

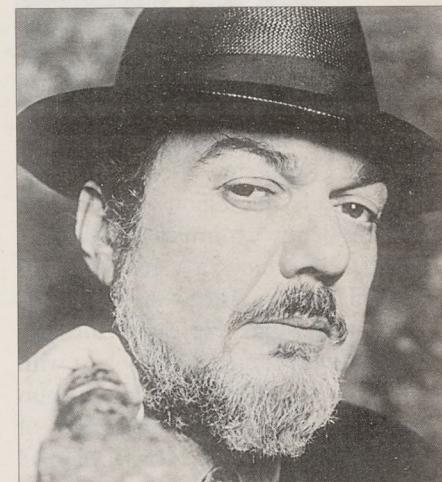
JOHN CLAYTON is highly regarded as a performer, composer, and arranger, not only in jazz, but also in the popular and classical fields. He toured and recorded internationally with jazz pianist Monty Alexander and then began a two-year association with Count Basie and his Orchestra. Clayton is also a skilled classical player, having held the position of Principal Bass with the Amsterdam Philharmonic



Orchestra for five years. Clayton is also active in music education, teaching at both USC and at UCLA. In November 1998, he was appointed the Los Angeles Philharmonic's Artistic Director of Jazz. Clayton has gained worldwide attention for his many award-winning compositions and arrangements, including three Grammy nominations.

THE CLAYTON-HAMILTON JAZZ ORCHESTRA, co-led by bassist John Clayton, and saxophonist **JEFF CLAYTON** and drummer **JEFF HAMILTON** – both artists with acclaimed careers of their own – has received critical and commercial praise for its rousing live concert and festival performances, and award-

winning recordings. CD Review named the orchestra's first recording, *Groove Shop*, one of the best recordings of 1990. Esteemed jazz critic Leonard Feather awarded it his prestigious 26th- and 27th-annual "Golden Feather Award" as both 1990's and 1991's "Best Big Band." In addition to performing and recording on its own, the orchestra is in demand by artists such as Quincy Jones, Joe Williams, Diana Krall, John Pizzarelli, Ernestine Anderson, Benny Carter, and Dr. John. Their most recent recording, *Explosive* – featuring vibraphonist Milt Jackson – has just been released on Qwest Records.



A prodigious songwriter, masterful rhythm and blues piano player, two-time Grammy Award winner, and celebrated ambassador of New Orleans music, **MAC REBENNACK** (better known as **DR. JOHN**) is "a marvelous link in a chain of great New Orleans R & B piano players stylistically descended from Professor Longhair," according to the *Los Angeles Times*. Born in 1941, Rebennack has a distinctive New Orleans style of piano playing, with its roots in the Creole music he listened to in his youth and the musicians he befriended, including Professor Longhair, Huey "Piano" Smith, James Booker, and Allen Toussaint. Rebennack's commercial breakthrough came in 1973 with *In the Right Place*, which yielded two hit singles, "Right Place, Wrong Time" and "Such a Night." Rebennack is now known the world over and hailed as an international musical ambassador for his hometown of New Orleans. He last performed at the Bowl in August of 1997.



Educated at the Eastman School of Music in Rochester, New York and at Michigan's prestigious Interlochen Arts Academy, trumpeter **BYRON STRIPLING** enjoys a career that has taken him from Broadway to Basin Street and beyond. He earned his jazz stripes as lead trumpeter and soloist with the Count Basie Orchestra. He has also recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Lionel Hampton, among many others. Also an accomplished actor, Byron Stripling was chosen as the lead in the Broadway-bound musical "Satchmo," and critically acclaimed for his performance in the 42nd Street production of "From Second Avenue to Broadway." He is also renowned for his "pops" appearances and was chosen by conductor John Williams of the Boston Pops Orchestra as featured soloist on the PBS television special *Evening at Pops*.

Drummer **BILLY HIGGINS**, a Los Angeles native, began his career in the early 1950s playing with local R&B artists such as Bo Diddley. He turned his attention to jazz in the mid 1950s, and has since performed with some of the most important artists in jazz, including Dexter Gordon, Thelonious Monk, Steve Lacy, Ornette Coleman, Sonny Clark, Lee Morgan, Donald Byrd, Jackie McLean and Cedar Walton, to mention just a few.



Higgins is one of the most recorded drummers in jazz, with scores of album credits including most of the top artists in jazz. He is especially known for his groundbreaking work with Ornette Coleman, Charlie Haden, and Don Cherry. For the last several years Higgins has been a driving force behind Leimert Park's World Stage, a performance spot that has become a focal point for talented young jazz musicians in the Los Angeles area.

LOUIE BELLSON began to play the drums when he was three years old. At age 15, he pioneered the double-bass-drum set-up. He has performed as a leader, co-leader, or sideman with such greats as Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey, Sarah Vaughan, Ella Fitzgerald, Louie Armstrong, Oscar Peterson, Dizzy Gillespie, Tony Bennett, and Mel Tormé. In addition to recording on more than 200 albums, Bellson has written more than 300 compositions and has published more than a dozen books on drums and percussion. He has been voted into the Halls of Fame for both *Modern Drummer* magazine and the Percussive Arts Society. Yale University named him a Duke Ellington Fellow in 1977. He received the prestigious American Jazz Masters Award from the National Endowment for the Arts in 1994. In addition, Louie Bellson is a six-time Grammy Award nominee. □



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HOLLYWOOD BOWL

Thursday, August 12, 8:30 p.m.

Presenting the Russian National Orchestra

RUSSIAN NATIONAL ORCHESTRA

MIKHAIL PLETNEV, conductor

VITALY MARGULIS, piano

BEETHOVEN

Egmont Overture, Op. 84

Piano Concerto No. 3 in C minor, Op. 37

Allegro con brio

Largo

Rondo: Allegro

(Cadenzas by Beethoven)

MR. MARGULIS

Intermission

PROKOFIEV

Symphony No. 5 in B-flat major, Op. 100

Andante

Allegro marcato

Adagio

Allegro giocoso

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Egmont Overture, Op. 84

Ludwig van Beethoven (1770-1827)

The composer of the most popular symphony ever written (his Fifth), five of the world's favorite piano concertos, and an entire extraordinary universe of chamber music (including 16 string quartets, as well as piano trios, violin sonatas, and cello sonatas) and piano music (especially his 32 sonatas), also wrote some of the most dramatic music ever intended for the stage. Much of this was so-called "incidental" music, intended to accompany spoken dramas. In some sense, this kind of music can be seen as the forerunner of today's film scores.

The composer's music would sometimes be intended to serve as an interlude between scenes; sometimes it would accompany a dramatic scene, or illustrate some sort of offstage action. In most cases, the production would begin with an introductory movement which would establish a mood or set the scene for the drama itself. The parallel with modern-day terminology would be the "main title" music which is heard as the opening credits appear.

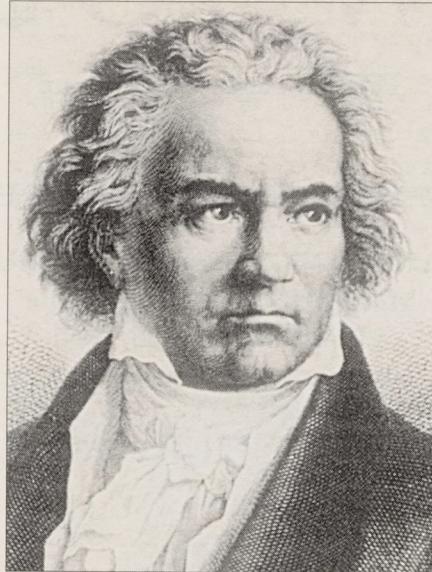
In the case of Beethoven's music for Goethe's *Egmont*, the whole story (which tells of a struggle to save the Netherlands from domination by Spain in the late 16th century) is evoked in vivid orchestral terms in the Overture. The composer, who wrote much of his greatest music when confronted with the subject of tyranny and the fight for freedom from oppression, produced a stunning summary of the elements of the play to follow: heroism, love, struggle, and victory are clearly evident as the music progresses.

— Dennis Bade

Piano Concerto No. 3 in C minor,**Op. 37**

Ludwig van Beethoven

When Beethoven arrived in Vienna late in 1792, as an aggressively ambitious young man in his early twenties, he first gained attention as a piano virtuoso. Although some who heard him play were troubled



Ludwig van Beethoven

by a certain coarseness in his style, most were struck by the powerful emotions he could create in them. Carl Czerny described Beethoven's early Viennese performances as follows:

"In whatever company he might chance to be, he knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break out into loud sobs; for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them. After ending an improvisation of this kind he would burst into loud laughter and banter his hearers on the emotion he had caused them. 'You are fools!' he would say."

During these first years in Vienna, Beethoven produced three piano concertos. The composer himself regarded the first two as lesser works, but the third, in C minor, represents a distinct advance in style. For the most part, it represents his first mature assimilation of the late 18th-century Classical style, but it also foreshadows elements that would become fundamental to his middle, "heroic" period.

The orchestral exposition of the first movement begins with a terse, serious main theme, presented in dialogue between the strings and woodwinds. The *sforzando* accents on normally unaccented beats hint at the turbulence characteristic of Beethoven's later music. In addition, the

melody itself possesses a bit of that reductive, almost formulaic, personality that governs so many of Beethoven's "heroic" themes. From the outset, then, the listener knows that the melody will give rise to important heights. The lyrical second theme exhibits a Mozartean regularity and tunefulness, and the exposition closes with a melancholy, hymn-style dialogue between strings and winds.

In its sequence of themes, the solo exposition presents a fairly faithful rendition of the orchestral one. The formal regularity of the passage and the general pattern of exchanges between the piano and the orchestra suggest that Beethoven knew his Mozart concerto models well. In the development section, however, the rather single-minded focus on the main theme more typically characterizes the obsessive, Romantically-inspired Beethoven.

The slow middle movement is one of the composer's most beautiful lyrical creations. At times, the main melody exhibits a declamatory quality – almost verging on speech – that foreshadows the many passages of instrumental recitative in his late style.

The finale, a brisk rondo, features a refrain which is energetic but resolute in spirit. In two episodes Beethoven lightens the mood somewhat: the first begins with march-like dotted rhythms in the winds mixed with rapidly ascending piano figures; the second begins with a lyrical dialogue between clarinet and piano.

— Steven Johnson

**Symphony No. 5 in B-flat major,
Op. 100**

Sergei Prokofiev (1891-1953)

Prokofiev's Symphony No. 5 in B flat was written in 1944, more than a half-century ago, and it is generally conceded that, if not as probing as his Sixth Symphony, the Fifth is the composer's grandest work in the form. It has proved its durability by being a vital and compelling score having the double stamp of inspiration and redoubtable craftsmanship.

Its unprepossessing opening, however, does not hint at the intense drama that is



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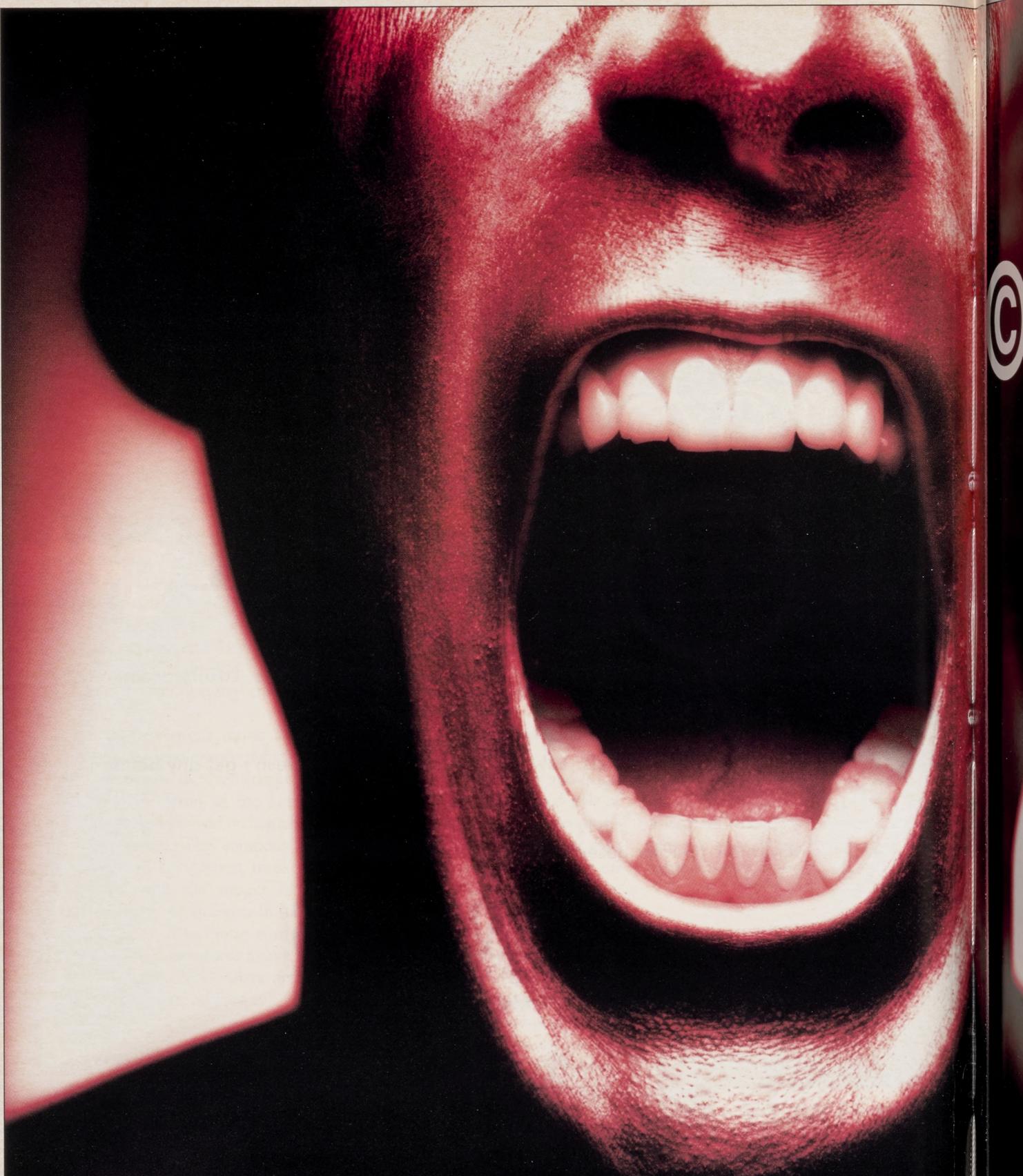
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A B O U T T H E P R O G R A M

the real stuff of the work. Flutes and bassoon, supported midway by low strings, call out the simplest of melodies, in as pure a B-flat tonality as the Classical composers of yore ever mustered. The texture of the ensuing measures remains light, chamber-like, and only by way of some quiet brass punctuations is there a hint that tension and conflict lie ahead.

The mood remains serene when the violins are given the flute-bassoon theme, but now, at the third note, the melody takes a sudden turn to an unrelated key in one of those unexpected modulations which, even when the music is familiar, hardly ever fails to make one catch a breath. As thematic and orchestral expansiveness begins, an ominousness makes itself felt as the brass become more prominent and aggressive. However, whenever the main theme reappears in this part of the movement, it remains a benign presence. Even more gentle is the second theme, introduced by flute and oboe over shimmering strings. This subdued theme ultimately generates a surprising grandeur; next, an enigmatic idea with many repeated notes gives a strangely ominous aura in its spread-out scoring for flutes, oboes, bassoons, violins, and cellos.

The main theme, expressively intoned in low strings, begins a development section that is both poetic and taunting (the enigmatic repeated note idea), whereas the same main theme, dissonant and violent in the brass, sends the recapitulation off on new dramatic vistas. Now we realize that the movement's panoramic scale fully justifies the composer's words about the work: "I conceived it as a symphony of the grandeur of the human spirit," he said. The Russian spirit was at that time much in need of inspiration, for, when the work was composed in 1944, the ravages of war had made deep wounds.

The second movement finds Prokofiev on the surest possible ground, clowning, sneering, jesting, mocking, with ostinato rhythms and harmonies providing the insistent underpinning for all manner of bizarre mood changes. Notice, too, how the Russian composer capitalizes on the versatility of the clarinet, giving it here the sardonic main theme. The ingenious touches are too numerous to catalog, but

the locomotive-style retransition to the main theme from the contrasting middle section, which begins with the trumpet fragmenting the tune, should be noted.

If the Scherzo second movement does not aim at the loftiest realms of man's spirit, the Adagio third movement raises its sights. Here are two contrasting sides of Prokofiev's serious nature. The first is redolent of his ballet *Romeo and Juliet*'s balcony scene, opening with clarinets and bass clarinet alternating with flutes and bassoon in singing a serene, exalted melody. The soaring, entwining violin parts, shimmering accompaniments, and transparent textures add their contributions toward the conjuring of a vision of moonlit beauty. The second side is the other kind of *Romeo and Juliet* ambiance, where bassoons, contrabassoon, and tuba (a tellingly portentous combination) introduce grim tautness and tragic foreboding. Before the floating calm of the return of the main theme, the music passes through a series of sinister tensions culminating in a passage of martial violence that has brass intoning bitter remonstrances while winds trill wildly, then violins and winds fairly shrieking in rapid descending scales. This is chilling, frightening musical pictorialism — of nothing less than the terrors of war — in

its most graphic form.

Following this movement's floating, balletic ending, winds and horns gently prepare for a reminiscence of the first movement's main theme, and then the finale is set on its vital course with a broad, athletically leaping theme given by a clarinet. The various instrumental settings of this theme as it reappears throughout the movement demonstrate Prokofiev's incomparable ear for coloring his orchestra. The vistas along the way include, in addition to the sweeping panorama of the first theme, airy lyricism (a sweet, leaping melody in flute), and driving, biting, grotesque energy. Finally, Prokofiev's depiction of the grandeur of the human spirit erupts into frenzied abandon: a 20th-century Russian "Ode to Joy." □

—Orrin Howard

Dennis Bade is the Los Angeles Philharmonic's Publications Coordinator.

Musicologist Steven Johnson holds a Ph.D. from UCLA, and is on the faculty at Brigham Young University.

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

A B O U T T H E A R T I S T S

For information on the RUSSIAN NATIONAL ORCHESTRA and conductor MIKHAIL PLETNEV, please turn to page P-3.

Ukrainian-born pianist VITALY MARGULIS has been described by critics as "a secret genius" and is considered "one of the foremost pianists of our time." His research on the works of Bach and Beethoven along with his enormously popular master classes given throughout Europe, Japan, and America have established him as an internationally known scholar and teacher, as well as performer. Margulis previously served as a permanent soloist of the Leningrad Philharmonic, where he triumphed in more than 1000 concerts throughout Russia, and as a full Professor at the esteemed

Musikhochschule in Freiburg, Germany. Since 1994, he has held the post of Professor of Piano at UCLA. Margulis makes his Bowl debut with this appearance. □



HOLLYWOOD BOWL

Friday and Saturday, August 13 and 14, 8:30 p.m.

"Russian Spectacular"

RUSSIAN NATIONAL ORCHESTRA

MIKHAIL PLETNEV, conductor

NICOLAI LUGANSKY, piano

GLINKA

Overture to *Ruslan and Ludmilla*

TCHAIKOVSKY

Piano Concerto No. 1 in B-flat minor, Op. 23

Allegro non troppo e molto maestoso — Allegro con spirto
Andantino semplice — Prestissimo — Tempo I
Allegro con fuoco

MR. LUGANSKY

Intermission

PROKOFIEV

Excerpts from *Romeo and Juliet*, Op. 64

The Montagues and the Capulets
The Young Juliet
Scene. Allegretto
Masks
The Death of Tybalt

TCHAIKOVSKY

Capriccio italien, Op. 45 (with fireworks)

Gene Evans, Special Effects Consultant
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Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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Russian Spectacular

Mikhail Glinka was the father of Russian music. Where before itinerant troupes of Italian, French, or German musicians had dominated, Glinka staked out his territory and became the musical inspiration for generations of composers and listeners who followed him. He created a uniquely Russian music, planting its roots firmly in the European tradition but fertilizing it with music from Russian, Middle Eastern, Persian and other Asian folk traditions. As a young man, Glinka had conducted the serf orchestra on his uncle's estate near Smolensk, digesting a large chunk of the mainstream European repertoire while encountering the vital tradition of Russian folk music that thrived in peasant culture. A visit by an Italian opera company to St. Petersburg in 1828 gave Glinka an opportunity to immerse himself in Rossini's stage works, and the young composer went on to meet Donizetti and Bellini during a visit to Italy in the early 1830s. He took what he had learned and created two operas, *A Life for the Tsar* (1836) and *Russlan and Ludmilla* (1842), which came to stand as monuments to later generations of Russians. Composers like Mussorgsky, Tchaikovsky and Rimsky-Korsakov all looked to Glinka as their musical Adam, and the two works are still frequently performed in Russia.

The *Overture to Russlan and Ludmilla* is quite a curtain-raiser, with an energy worthy of Rossini and a uniquely Russian combination of earthy exuberance and heroic feeling. The overture dispenses with the then-usual weighty introduction, bursting forth with an assertive motto for brass, winds, and timpani connected by scurrying strings. This boisterous theme yields to a more lyrical passage sung by the cellos before being taken up by the violins. The development of these themes gives way to a coda that brings the overture to a rousing conclusion.

Glinka's opera was not immediately well-received. It took Russian audiences some time to warm to it, but within 50 years of its premiere, the work had tallied an impressive 300 performances in St.

Petersburg alone. For the ultimate musical rags-to-riches story, though, one has to look elsewhere: Peter Ilyich Tchaikovsky's **Piano Concerto No. 1.**

On Christmas Eve of 1874, Tchaikovsky took the completed score of the Concerto to the piano virtuoso Nikolay Rubinstein, hoping that the player would premiere the work and, through his advocacy, find a place for the concerto in the repertoire. Rubinstein had played other works by Tchaikovsky and, until this point, had been one of the composer's strongest supporters. No wonder that Tchaikovsky was stunned when the pianist gave the new concerto a reception that made the Siberian tundra seem warm and welcoming. The composer described the incident in a letter to his benefactress, Nadezhda von Meck, written in January, 1878.

"I played the first movement. Never a word, never a single remark. Do you know the awkward and ridiculous sensation of putting before a friend a meal which you have cooked yourself, which he eats – and then hold his tongue? Oh, for a single word, for friendly abuse, for anything to break the silence! For God's sake say something! But Rubinstein never opened his lips"

The run-through continued, but the composer still got no reaction from the stone-faced Rubinstein. The master pianist held his tongue until Tchaikovsky had played through the entire concerto, at which point Rubinstein could no longer contain his disgust.

"Well?" I asked, and rose from the piano. Then a torrent broke from Rubinstein's lips, gentle at first, gathering volume as it proceeded, and finally bursting into the fury of a Jupiter. My concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; here and there I had stolen from other people; only one or two pages were worth anything; all the rest had better be destroyed. I left the room without a word. Presently Rubinstein came to me and, seeing how upset I was, repeated that my concerto was impossible but said

if I would suit it to his requirements he would bring it out at his concert. 'I shall not alter a single note,' I replied."

Luckily, Tchaikovsky didn't. He immediately banished the idea of dedicating the concerto to Rubinstein, eventually settling on the German pianist and conductor Hans von Bülow for the honor. Bülow premiered the work in Boston on October 13, 1875, where it was a triumphant success, marking the beginning of a string of American performances that increased Tchaikovsky's popularity here.

The opening *Allegro non troppo e molto maestoso* is certainly that – majestic and measured. After an introductory flourish dominated by the brass, a series of inevitable chords from the piano ride a passionate melody in the orchestra. Before this first theme has completely run out of steam, snatches of the second steal in, foreshadowing its imminent appearance in a uniquely structured double exposition. The stormy development builds to two shattering climaxes, first for the piano, punctuated by the orchestra, and then for the orchestra, with a searing figure for the strings taken up by the piano with thundering bravura. The movement closes with great assurance and authority, with dazzling passagework for the soloist giving melodic shape to a series of resolute chords played by the orchestra.

The central movement is unique in that a meltingly beautiful *Andantino semplice* – just what one would expect of a slow movement – gives way to finger-twisting *Prestissimo* of the fleetest kind. The melody of this section comes from a French song, "Il faut s'amuser, danser, et rire," that was a favorite of Tchaikovsky's one-time fiancée, the soprano Désirée Artôt.

The finale, marked *Allegro con fuoco* – fast with fire – opens with a flamboyant Ukrainian tune which dissolves into a soaring second theme, played first by the violins, then by the soloist. Tchaikovsky pulls out all the stops for the concerto's coda, with the orchestra playing the second theme for all it's worth before everyone launches into the dazzling closing pages.

Several years after he trashed Tchaikovsky's work – in spite of its abundant virtues – a contrite Rubinstein took up the concerto, becoming its most ardent

and renowned exponent. Tchaikovsky had known all along that the piece and Rubinstein were made for each other; it just took the pianist a while to come around. Since then, it has become one of the most popular and beloved works in the concerto repertoire.

In addition to three piano concertos, Tchaikovsky was responsible for three of the most popular ballet scores ever composed – *Sleeping Beauty*, *Swan Lake*, and *The Nutcracker*. Until Sergei Prokofiev, no composer had written ballet music for the Russian stage approaching Tchaikovsky's in its quality or popularity. *Romeo and Juliet* changed that. The request for a new ballet with a scenario drawn from the tale of the doomed young lovers came from the Kirov Theater in Leningrad (now St. Petersburg), but they changed their mind, so Prokofiev took the work to the Bolshoi. He devised a detailed scenario in the spring of 1935 with the help of the Bolshoi's director and spent the summer composing the score. After hearing the results, the director declared the music undanceable and canceled the production. Prokofiev completed the score in 1936 and eventually settled for a premiere in Brno, Czechoslovakia in 1938. The ballet was not performed in Moscow until 1940.

It's difficult to agree with the Bolshoi's director when one sees a production of the ballet or hears its elegant score with its clear textures and moments of pronounced – and danceable – rhythm.

The first excerpt, "The Montagues and the Capulets," combines two key moments in the ballet – the opening and the ball at the Capulets. The first chords cast a mood of foreboding over the scene, which the ensuing "Dance of the Knights" does nothing to dispel. Its predatory melody frames a gentle central section, contrasting the stiff formalism of the dancing with the tender feelings unfolding between the young lovers. A sprightly portrait of Juliet follows, with its justly famous lyrical theme introduced by the clarinet. The enigmatically titled "Scene" occurs near the beginning of the ballet, as the streets of Verona come to life at dawn. In "Masks," Romeo and his friends, Mon-

agues all, arrive at the ball and cover their faces to avoid being recognized by the Capulets. The excerpts close with "The Death of Tybalt," the finale to the four-act ballet's second act, with an athletic melody for the gymnastics of the swordfight coming to a halt in a series of rhythmic stabs from the brass, timpani, and basses as Tybalt expires. A disjointed march follows to accompany Tybalt's funeral cortège, with its tragic, grieving theme overwhelming the scene. Prokofiev's score for *Romeo and Juliet*, with its abundant tunefulness and gleaming orchestral colors, has helped secure the ballet a place in the repertoire alongside the Tchaikovsky triumvirate that no other work in the genre can match.

Tchaikovsky composed his exhilarating *Capriccio italien* during a dark period in his life. The recent death of his father and the twenty-fifth anniversary of his mother's death had upset the composer. Before he left Paris for Rome in December 1879, Tchaikovsky received news that his old homosexual acquaintance Prince Golitsyn and the prince's lover were staying in Italy's capital from his brother Modest. This threw the composer, who was always torn apart by

his own homosexuality and any reminders of it, into the depths of despair. Writing to Modest, he declared, "You will not believe the horror that Golitsyn and Masalitinov (the prince's lover) instill in me. I like them both, but have grown terribly unused to them. For God's sake, prepare them for the thought that I am dreadfully depressed by my work... that I lock myself in my room all day until dinner."

The composer did manage to rein in his neuroses long enough to absorb some local color, taking in carnival at the end of January. He jotted down much of the music that he heard there and spent time poring over collections of Italian folk songs and dances during his holiday. His ethnography and researches are reflected in the *Capriccio*, with its bright primary colors and uncomplicated tunefulness. The work, though conceived by a deeply troubled Tchaikovsky, is one of the most direct he ever composed, a swaggering paean to a city that obviously stirred something in this most sensitive of composers' soul. □

— John Mangum

John Mangum is a Ph.D. candidate in history at UCLA and the assistant editor of Hollywood Bowl magazine.

ABOUT THE ARTISTS

For information on the RUSSIAN NATIONAL ORCHESTRA and conductor MIKHAIL PLETNEV, please turn to page P-3.

Moscow-born pianist NIKOLAI LUGANSKY began to play the piano at the age of five. At 16, he won a silver medal at the eighth International Bach Competition in Leipzig. Two years later, he won Second Prize at the second Rachmaninoff Competition in Moscow, and in 1992, at 20, was recognized as the best pianist at the International Summer Academy Mozarteum in Salzburg. In 1994, Lugansky won the Tenth International Tchaikovsky Competition. He has since performed worldwide in recital at celebrated concert halls around the world, and in concert with major orchestras including engagements with the San Francisco Symphony, and with Valery Gergiev

and the Kirov Orchestra at the Hollywood Bowl. Lugansky last appeared at the Hollywood Bowl in August 1996. □



The Russian National Orchestra

Mikhail Pletnev, Principal Conductor

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CAMPBELL BROTHERS

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Several years ago, a CD of Spanish monks singing Gregorian chant suddenly hit the charts to everyone's surprise. No longer. It seems that more people than ever are interested in sacred music. Pakistani gospel music from Nusrat Fateh Ali Khan has had wide exposure and no longer seems as foreign as it once did. Lauren Hill's meteoric rise to success can be attributed in part to the fresh way she has incorporated a spiritual message into her music. An unprecedented number of people are attending festivals of sacred music, whether they be in New York, London, or Morocco.

We are living in a time where people are searching for answers – not only has the Pope become a best selling author, but general audiences have become more interested in the wisdom of the ancients, rediscovering the writings of Hafez, Rumi, and other mystics. Is this new interest in sacred music and things spiritual an acknowledgement that we in the western world feel as if something is missing? Is this heightened interest in mysticism and older wisdom a sign of pre-millennium anxiety? A hundred years ago science and technology were becoming the new religion. Now, a century later, we are coming to realize the limits of technology's ability to provide answers to the deeper mysteries and questions in life.

The affirmation "Hallelujah!" is an exclamation of joy, praise, and gratitude to God. It is an emotional expression found in different faiths and churches and in many creeds and languages. Music, as well, is also a unique human expression that allows us quick and fluid entry into the emotions, unimpeded by intellectual filtering. One of the unique things about music is that its impact is nonverbal and immediate, no doubt this is why music has been used in many cultures as a spiritual balm and an elixir of healing. In America, we have the great tradition of gospel music, where some congregations use music as a catalyst in prayer meetings. Some American churches have traditionally employed powerful music to help drive away the devil and demonic spirits.

Jon Pareles, writing in *The New York Times*, commented that sacred music "offers qualities that are increasingly rare across modern culture: an unhurried pace, a sense of certainty, and a strong, selfless passion. People often use art (and music in particular) to compensate for something missing from their lives, achieving in the symbolic realm what eludes them in reality."

The first group on tonight's program, the Armenian Festival Ensemble, represents and reflects a very old and rich culture. In 301 C.E., St. Gregory the Illuminator converted King Tiridates III to Christianity, and Armenia became the first Christian state. Armenian music is filled with pathos and longing, with strong connections to ancient church and folk traditions, and to the religious identity of the Armenian people. One of the key instruments of Armenian music is the *duduk*, an apricot-wood horn that produces a rich, reedy, and resonant tone. The Armenian-American writer William Saroyan called the sound of the *duduk* the sound of prayer. Tonight we are fortunate to witness a unique group, the Winds of Passion, a 10-piece ensemble performing on this

amazing and *very* Armenian instrument.

My first emotional contact with this music came in 1989 with an album by Djivan Gasparyan called *I Will Not Be Sad in This World*, a recording that Brian Eno discovered at a friend's apartment in Moscow. Eno was enthralled, calling it some of the most soulful music he'd ever heard. I agree with him completely: this is music that I continue to find fascinating, rich, and compelling.

I first heard *qawwali* music (Sufi devotional music from Pakistan) in 1984 on an English Womad Foundation double-LP set called *Music and Rhythm*. Founded by Peter Gabriel in 1983, Womad (the acronym stands for World of Music and Dance) did much to introduce what has become known as World Music to mainstream audiences, first in England and then in America.

I remember hearing a five-minute excerpt that was blinding in its intensity. It was exhortatory vocal music that reminded me of great gospel music. The singer was Nusrat Fateh Ali Khan, and his first Western-bound CD, *Shahen Shah*, appeared a couple of years later. Nusrat was inspired to become a singer by a premonitory dream; his father had been a great *qawwali* singer (the word means "utterance" and its singers are regarded as mouthpieces of the divine), like his grandfather and paternal antecedents. Nusrat died in London in August, 1997 at the age of 49. He had been grooming a nephew, Rahat Fateh Ali Khan, to carry on the family tradition. Tonight, with the identical group with which Nusrat performed, Rahat Nusrat Fateh Ali Khan continues this powerful and pure Sufi musical expression. Present-day *qawwals* like Rahat have begun to experiment, incorporating elements of western music into their performances. Tarana – an important element of *qawwali* in which the mystic originally used seemingly nonsensical Persian syllables to express secret religious ideas – has allowed today's *qawwals* to introduce musical techniques from jazz and popular dance music, taking their art in exciting new directions.

The impact of African-American culture on popular music can never be overstated. Motown, soul, and R&B music all have links to the African-American church and gospel music. Many great soul and R&B performers – Sam Cooke, Marvin Gaye, Aretha Franklin, and Al Green, to name a few – started singing in church and their work always had that special sense of urgency that distinguishes great gospel singing.

Gospel music is one of the things that makes American churches different from their European forebears. It reflects the fusion of African elements with the Christian: a fascinating mix of traditional African spirituality (the practice of which was forbidden by slave owners) and the Christian canon. Further, the African-American church was for years the only social gathering place where people could freely express their emotions as well as safeguard their spiritual identity. The famous ethnomusicologist Alan Lomax found that beginning in the 1930s and '40s, African-American pastors and church leaders tried to tame such

worship by admonishing parishioners to abandon ecstatic dancing, long repetitious choruses, and emotional affirmations. Fortunately they didn't totally succeed. Today gospel music remains extremely powerful and has become an important segment of the record industry.

Tonight's program includes two great gospel groups, the legendary Mighty Clouds of Joy and the Campbell Brothers featuring Katie Jackson in their Hollywood Bowl debuts. The Mighty Clouds of Joy are one of the greatest gospel groups of all time, while the Campbell Brothers' masterful steel guitar playing enhances Jackson's powerful and expressive vocals.

— Tom Schnabel

Tom Schnabel is the Program Director of World Music for the Hollywood Bowl and the host of "Café L.A." on 89.9 FM KCRW.

About the Artists



MIGHTY CLOUDS OF JOY epitomize gospel music. Overflowing with energy, this six-man group incorporates movement, choreography, and a visual flair into their performances that has earned them the nickname "the Temptations of Gospel." They pioneered the "funkified" form of gospel that is so popular today, and through 40 years of being together (and recording 35 albums), they hold the distinction of being the most visible of any gospel act, having performed on nearly every major television show in America. This performance marks the group's Hollywood Bowl debut.

THE CAMPBELL BROTHERS, Chuck and Darick, play sacred gospel music with electric steel guitar. Heard exclusively in the House of God, Keith Dominion churches, the Campbell Brothers' electric steel guitar has been the driving force of spirit-filled services for over 60 years but has been little known outside the church. **KATIE JACKSON** joins them with classic, gutsy gospel vocals. Together they present a compelling, rich variety of material from the African-American Holiness-Pentecostal repertoire with a new twist — growling, wailing, shouting, singing, and swinging music as you have never heard



it sung or played before. All three artists make their Bowl debuts with tonight's show.

RAHAT NUSRAT FATEH ALI KHAN sings qawwali — the gospel music of India and Pakistan. Born in Pakistan, 25-year-old Khan is the nephew of the late Nusrat Fateh Ali Khan (the acclaimed singer who was featured on the soundtracks to *Dead Man Walking* and *The Last Temptation of Christ*) and the official heir to his uncle's musical kingdom. Rahat was the "second voice" in Nusrat's ensemble from the age of 15 and now performs with Nusrat's original group of 12 musicians. With a thrilling voice that is both passionate and warm, Rahat is already qawwali's new standard-bearer and has a debut album scheduled for release next year by Sony. This show marks his Hollywood Bowl debut.



The music of the **ARMENIAN FESTIVAL ENSEMBLE** is possibly the world's oldest written, sacred music tradition, rarely heard outside Armenian churches. This ensemble, consisting of singers and 10 top duduk players (a rich, haunting, flute-like instrument), has been especially organized for this program, with which the group makes its Hollywood Bowl debut. □





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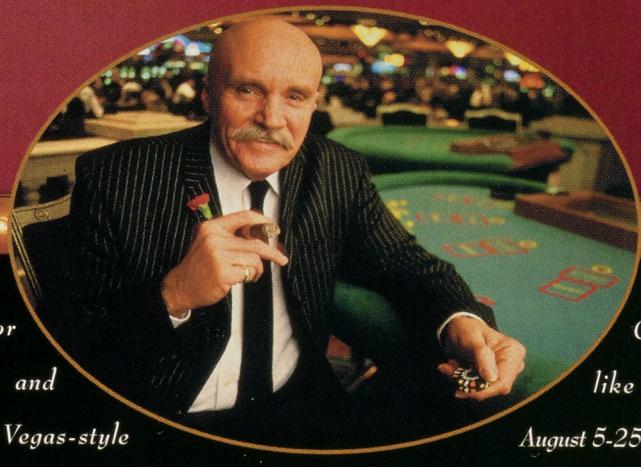


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Learning the Lingo

Your Guide to the Language of Music at the Hollywood Bowl and Beyond

Whether you're a seasoned veteran or a first-time concert-goer, knowing the language of music will make your experience that much more tangible and exciting. Sit back and enjoy our refresher (or introduction) to terms both general and specialized that will help you characterize what you hear at the Bowl with that extra bit of clarity. Plus, you can impress (or frighten) your friends with your mastery of Bowlspeak. Here's a short list of lingo, including dates of Hollywood Bowl concerts where you can hear real-life examples.

Program Music tells a story. You might even find yourself visualizing the story as it unfolds musically. Some program music, like Nikolai Rimsky-Korsakov's *Scheherazade* (Sept. 7), translates literature into music. Rimsky used four *Tales of the Arabian Nights* to fill his work with drama and more than a hint of the exotic. Other works of program music look elsewhere for their story. For example, Modest Mussorgsky's *Pictures at an Exhibition* (August 5) follows the composer through an exhibit of his friend's artworks, and Ottorino Respighi's *Pines of Rome* (August 17) recreates the trees and their ancient Roman setting in music.

Absolute Music is music written for its own sake, lacking program music's explicit story. A work of absolute music can be highly dramatic and full of color, but the composer doesn't rely on literature, art, or anything else for inspiration — at least, he doesn't admit it by slapping a descriptive title on his work. So something like Jean Sibelius' *Symphony No. 2* (August 3), in spite of its echoes of the icy Scandinavian north, or Prokofiev's *Symphony No. 5* (August 12), with its rhythmic drive conjuring up life in 20th-century Russia, fit this bill because the composers didn't specifically acknowledge these influences.

Arias, compositions for solo voice, are self-contained sections within an opera, much like musical numbers in a Broadway show. Composers try to come up with memorable tunes for their arias, and some of the best include numbers like "La donna è mobile" from Verdi's *Rigoletto* and "Nessun dorma" and "In questa reggia" from Puccini's *Turandot* (Verdi and Puccini arias such as these will be featured on the concert of August 17).

Blues is an American musical form that was developed by slaves and freedmen during the 19th and 20th centuries. It is a style of singing and playing which is derived from the African *griot*, a travelling poet/musician and chronicler of events, much like the *troubadour* of the Middle Ages. Often using metaphors, blues singers describe life, from the mundane to natural disasters and family deaths. When the blues began moving to the city after World War I, singers cast a wider net for themes and began to use aspects of Western harmony. The twelve-bar blues is one of jazz music's basic forms and will be heard on just about any Lexus Jazz at the Bowl concert. Legendary artists like Lonnie Brooks (August 1) and Dr. John (August 11) are considered "blues" musicians, though their music has many other influences as well.

Flamenco comes from Andalusia in Northern Spain, and probably originated from a combination of gypsy and Arabian musical and dance forms. The word describes a style of dancing that incorporates clapping, finger snapping, and foot stomping, and a style of guitar playing and singing that relies on exotic scales, improvisatory vocal decorations, and colorful expression for its Iberian flavor. (Alma de Flamenco performs on August 22).

Gospel music draws on African-American church singing, combining elaborate vocalization with religious phrases (such as "Amen" and "Hallelujah," for starters)

and jubilant physicality (sometimes called "getting happy"). The genre draws on all sorts of influences, including hymns, spirituals, blues, ragtime, country, jazz, and soul. Some of today's leading artists whose music comes from this tradition include The Mighty Clouds of Joy and the Campbell Brothers (August 15), and Take 6 (August 18).

Soul emerged in the 1960s, with its roots in African-American tradition and culture. Masters of soul like James Brown, Aretha Franklin, and Gladys Knight combine the improvisatory spirit and exuberance of gospel music with the rhythmic vitality of rock, blues, and R & B. (Concerts influenced by soul music include "Hallelujah" on August 15 and the JVC Jazz concert on August 29).

Swing is actually two things. It was a popular dance and big-band jazz style that originated in the early 1930s and has experienced a recent renaissance courtesy of groups such as the Royal Crown Revue (September 10 & 11), television commercials, movies like *Swing Kids*, and the resurgent popularity of nightclubs like the Derby. Swing is also a term used by jazz players and jazz fans to describe when music "feels" right: when its "swinging," you just can't help but tap your foot. (Truly, every night the Clayton-Hamilton Jazz Orchestra takes the stage will be a "swingin'" night.)

Tempo, which means "time" in Italian, is an indication given by a composer that tells the performer how fast to play the music. Composers usually mark tempo with a variety of Italian terms, and you'll commonly see ones like *Adagio* (very slow), *Andante* (leisurely, like walking pace), *Allegro* (fast), and *Presto* (even faster). In jazz, bandleaders often "count off" tempos; a fast-paced jazz tune is called "up" and a slow song is usually called a "ballad."

Scherzo, Italian for "joke," refers to one of the middle sections of a large-scale work. The *scherzo* is usually quick in tempo (Now you can surprise — and confuse — your date by declaring that the tempo of tonight's *scherzo* is somewhere in the neighborhood of *allegro*.) and has a lighter feel — more like a dance — compared to the work's surrounding sections. □

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Joni Weyl received a bone marrow transplant for breast cancer in 1995. She is now chairperson of our Arts Council, which is forming a collection of museum-quality fine art for City of Hope.

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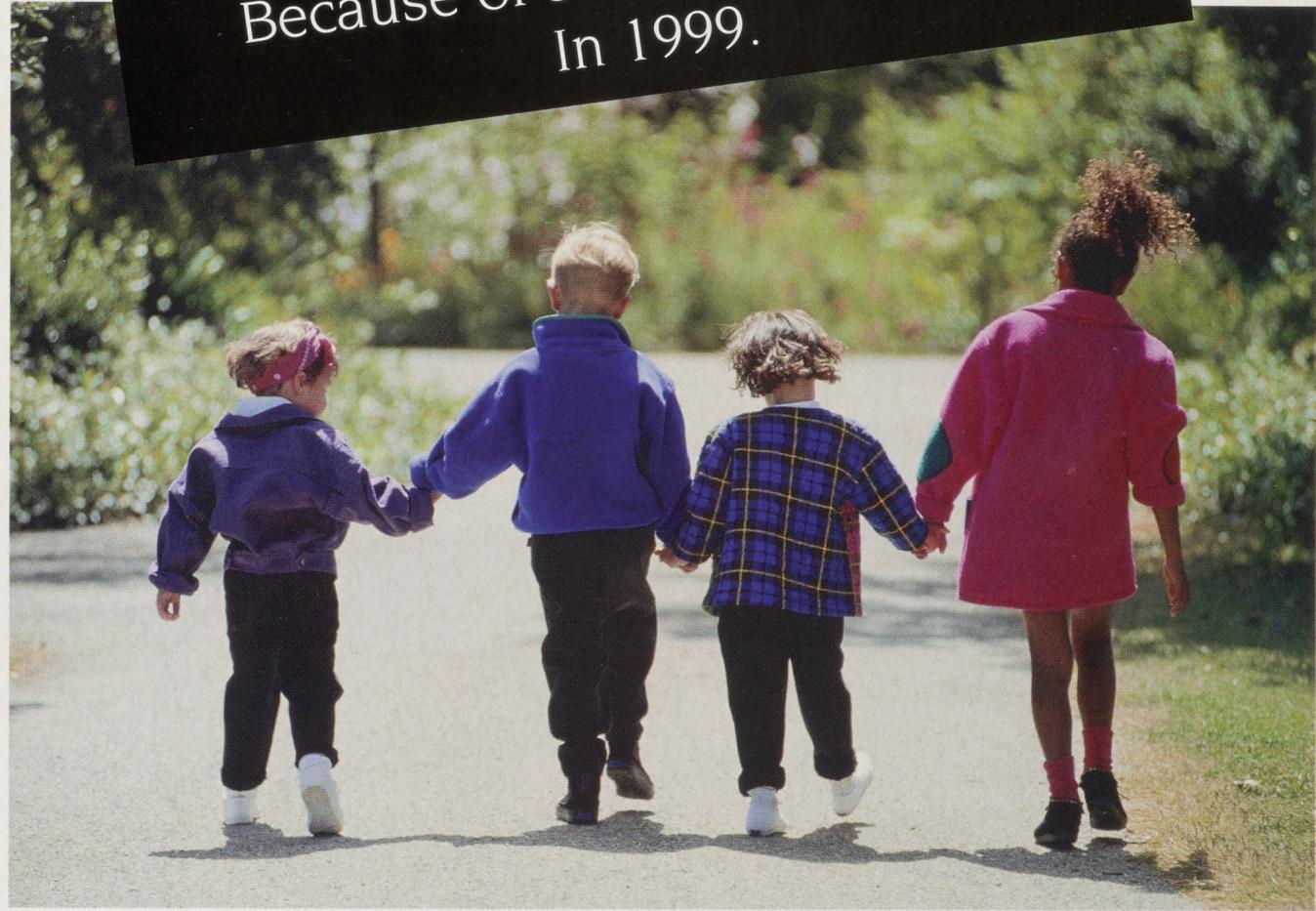
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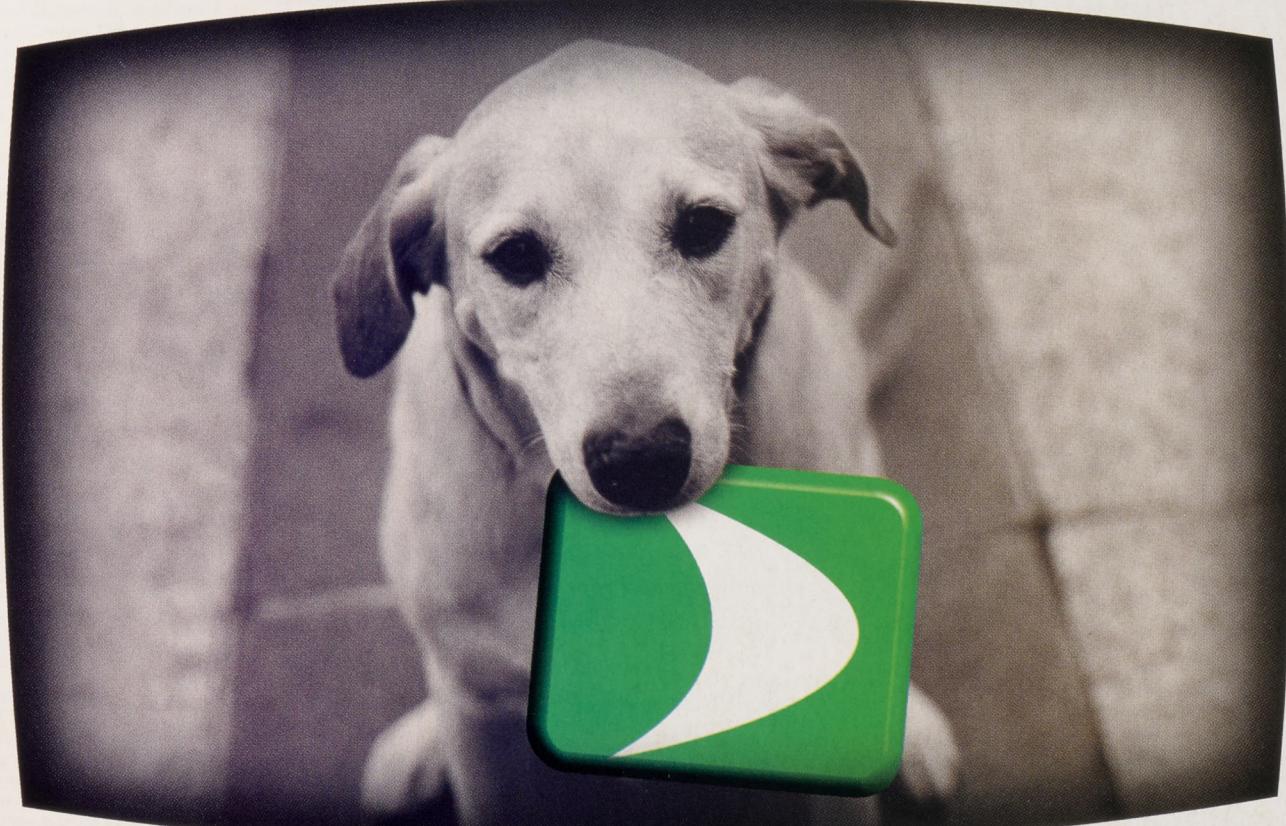
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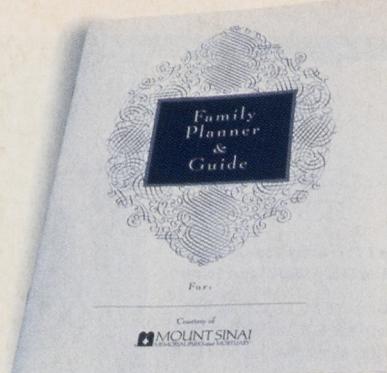
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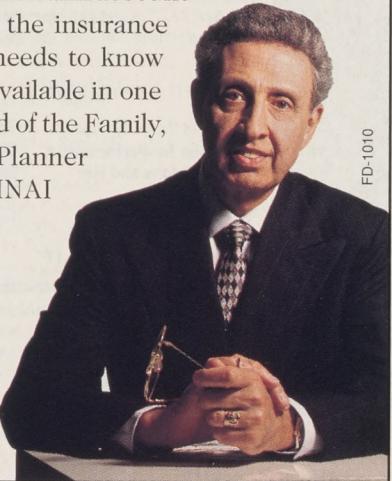
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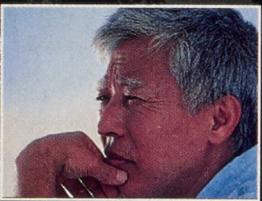
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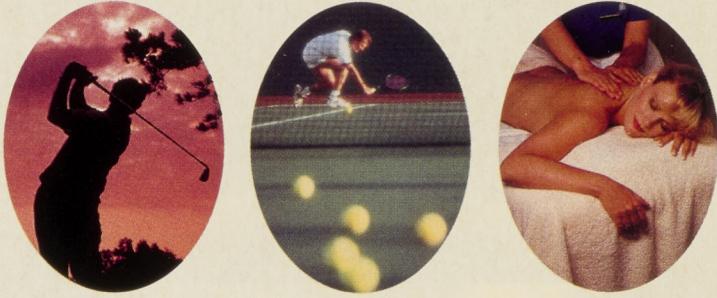
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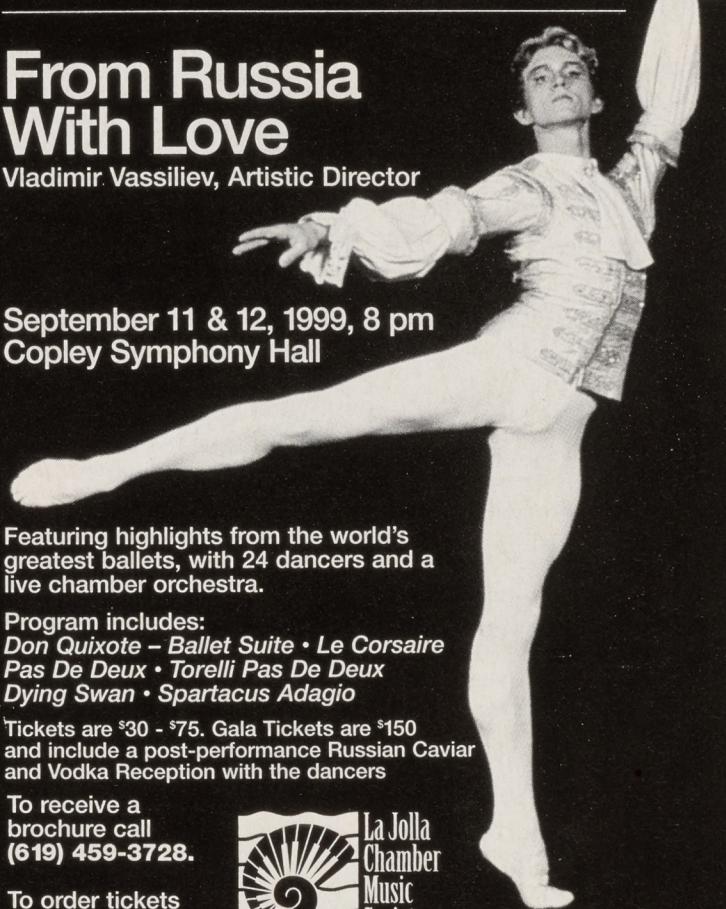


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Picnic Perfection

Moveable Feasts Across Los Angeles

by Norm Chandler Fox

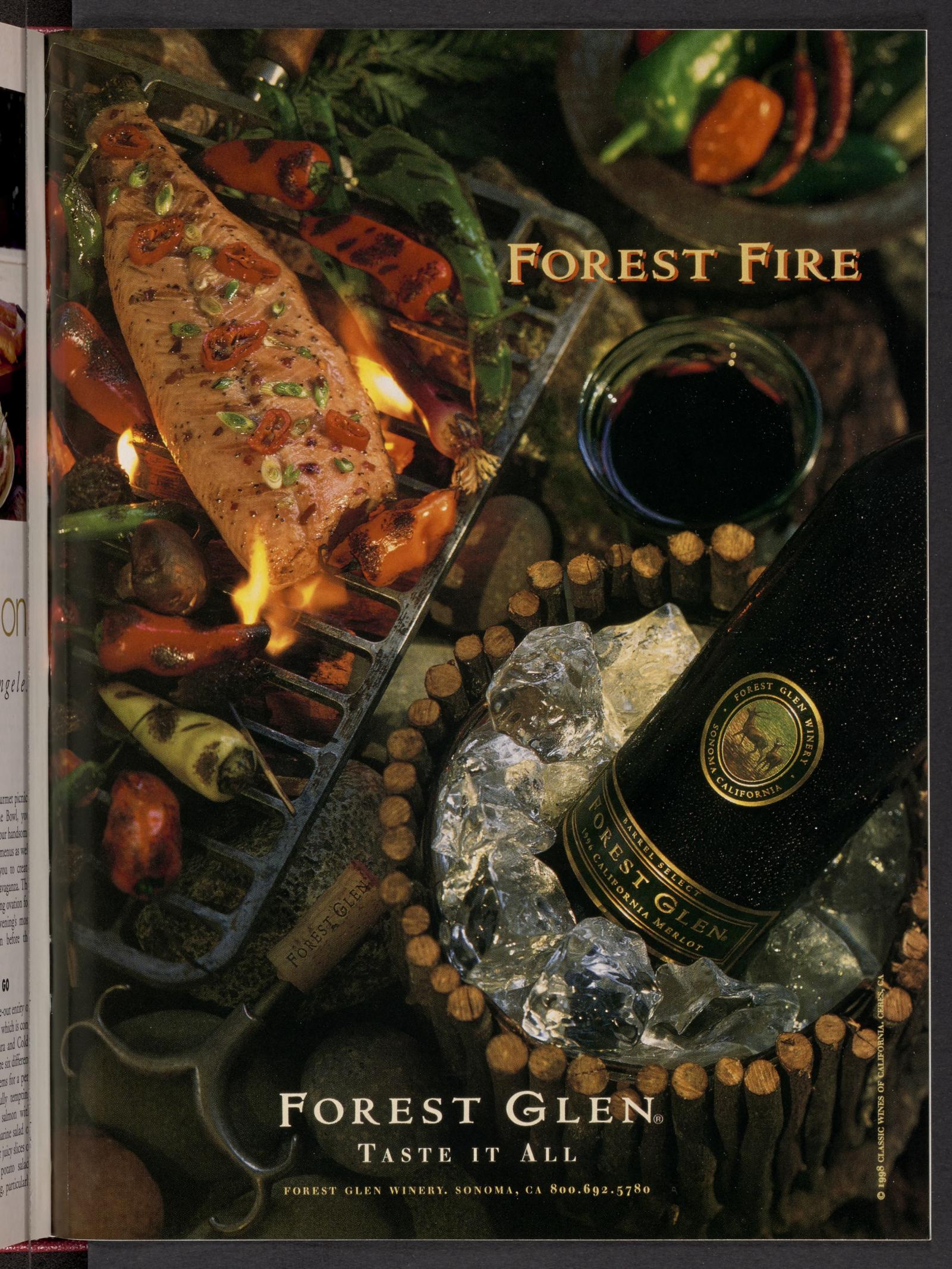
Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja...or Swedish gravlax with dill sauce marrying well with icy shots of aquavit...maybe an Italian rosemary-scented roast chicken served with a classic Chianti...or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of micro-brewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establish-

ments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

BISTRO GARDEN CAFE TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly



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the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum.

BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City. Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday-Friday 11 AM-9 PM, Saturday-Sunday 7:30 AM-9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

CHIANTI RISTORANTE

Celebrating its 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl or other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.

CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.

GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go,

another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.

HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday-Thursday 10 AM-9 PM, Friday-Saturday 10 AM-10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.



IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)...or try the warm panini filled with prosciutto and fontina cheese...and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your *dolci* should be buttery just-baked biscotti, or the flaky fruit tarts. *IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday-Thursday 6:30 AM-11 PM, Friday 6:30 AM-midnight, Saturday 7:30 AM-midnight, Sunday 7:30 AM-11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.*

LUNARIA

Bernard Jacoupy, who was responsible for being part of the fine food revolution that transformed Los Angeles decades ago, now impresses us with his delicious French bistro food, live jazz, and original picnics. You have a choice of four menus, or you

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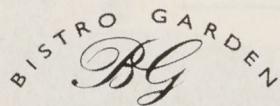


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can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. *C'est magnifique!* **LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday-Friday 11:30 AM-2:30 PM, dinner Tuesday-Saturday 5:30 PM-11 PM, picnics available Monday-Saturday and can be ordered within six hours of certain call. All major credit cards accepted.**

MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese cole-slaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.

MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday-Friday 11:30 AM-2:30 PM, for dinner Monday-Saturday 6 PM-10 PM. All major credit cards accepted.

MCCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.

MCCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and

Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

MICHAEL'S

The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibekorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine. **MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday-Friday and for dinner Tuesday-Saturday. All major credit cards accepted.**

MUSSO & FRANK GRILL

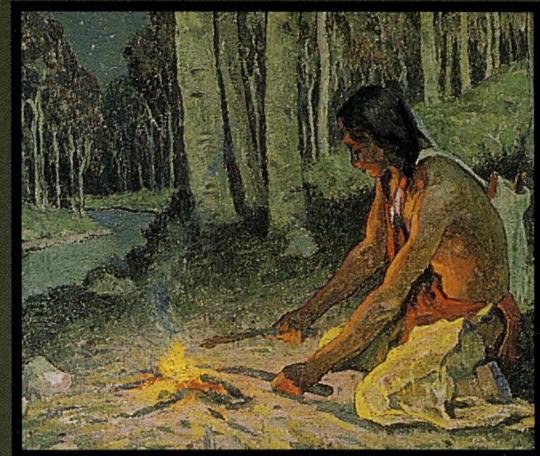
Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters...and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding. **MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday-Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.**

OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese vegetables over angel hair. Just make sure

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there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday-Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping...and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour

advance notice and are available for pickup after 4 PM. All major credit cards accepted.

PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you...perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale...or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

PINOT RESTAURANTS

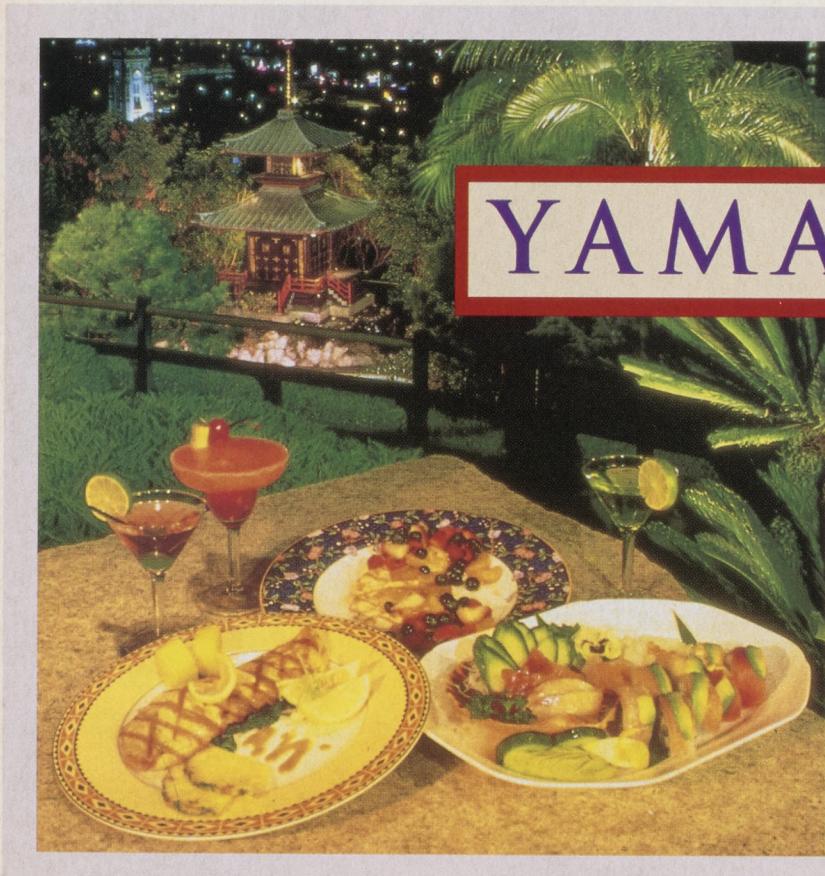
Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus

inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows:
Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes me feel like I'm dining in a French Normandy castle. It's also close enough to the



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Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto...and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives...or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu,

or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

URBAN EPICURIA

Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy

pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM-9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts magazine.





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SUMMER ENTERTAINING

A Tip for a Great Summer Barbeque

Beef tri-tip makes an excellent grilled supper



The hot weather is here again and what better way to celebrate the California outdoors in August and September than by firing up the grill? Our lifestyle here in the Golden State allows us to barbecue well into the fall and some die-hards do it all year-round. So here's a great and oh-so-simple idea to add to the BBQ repertoire. Surprise the family — don't make chicken!

Try a barbecue Santa Maria style. The people in Santa Barbara say it's the only way to barbecue. They say it's the most tender, delicious thing you've ever tasted.

All you need is a beef tri-tip with the fat

on. Season it only with salt, pepper, and garlic salt. Grill it immediately, over oak coals at medium heat (which means the grill is hot but you can still hold your hand over it for a count of 5). Leave the meat on for about 45 minutes, flipping every 10 minutes or so. The meat should be beautifully seared on all sides.

Experts suggest cutting the meat against the grain the long way for extra tenderness.

The best beef to start with is Certified Angus Beef, which you can find at any Pavilions Market. This beef meets stricter standards, so it's more tender and juicy. So you too can barbecue Santa Maria style, just like they do up there, all summer long. □

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Darth Vader. Photograph by Eric Long and Mark Avino for the exhibition *Star Wars: The Magic of Myth*. Star Wars™ and © 1997 by Lucasfilm Ltd. All rights reserved.

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Chianti Ristorante has been a tradition on Melrose Avenue since 1938. The romantic interior and private booths perfectly showcase the specialties of Northern Italy including tender veal housemade pastas, grilled fresh fish, spit-roasted meats and fowl.

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Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States — California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received

the travel planner detailing the itineraries, 115,000 traveled to California and spent \$154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

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Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of



Irene Valenti

quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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On behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY



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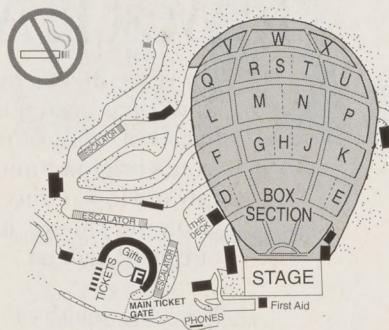
GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons-May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 BowlExpress Park & Ride lots and three BowlExpress

Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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